BBC

The OFFICIAL MAGAZINE of the BBC television series

DOCTOR WHO MAGAZINE

WIN!

DOCTOR WHO
THE OFFICIAL 60TH ANNIVERSARY ANNUAL 2023
RIVER SONG
DOCTOR WHO

POLICE TELEPHONE
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USE OF PUBLIC
ADVICE & ASSISTANCE
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RESPOND TO
URGENT CALLS
TO OPEN

WORLD EXCLUSIVE INTERVIEW

"I'll try to be the perfect companion"

MILLIE GIBSON

heads from Corrie to the cosmos!

SUNDAY SUPPLEMENT

Russell T Davies on casting Ruby

UNDER NEW MANAGEMENT

The executive producers speak to DWM

SUPREME SACRIFICE

The Fourteenth Doctor is... exterminated?!

ISSUE 586
FEBRUARY 2023

Panini magazines

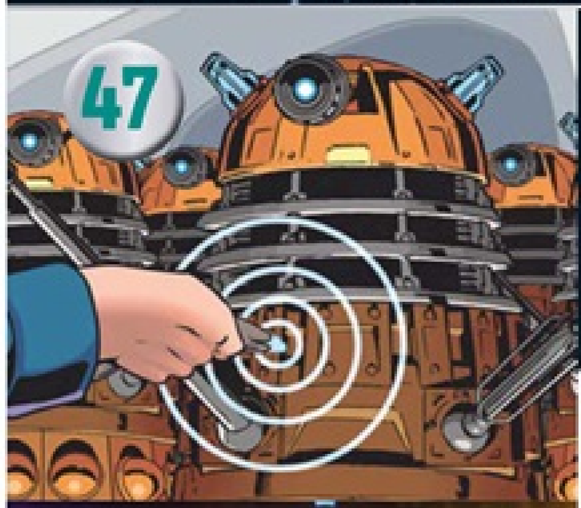
DOCTOR WHO MAGAZINE 586

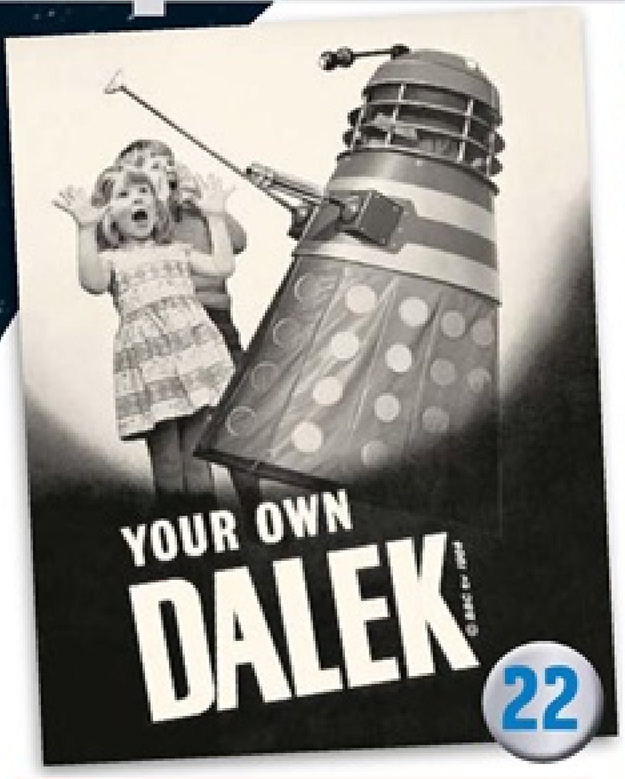
Millie Gibson ◇ Phil Collinson ◇ Russell T Davies ◇ Julie Gardner ◇ Jane Tranter ◇ The Watchers: Rogues' Gallery ◇ The Traitors sets ◇ 60 Objects, 60 Years: 1963-67 ◇ Thin Ice ◇ Liberation of the Daleks Part 3

"Doctor Who is my uni."

BBC

Pull to Open





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WIN!
DOCTOR WHO
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DOCTOR WHO
THE OFFICIAL 60TH ANNIVERSARY
ANNUAL
2023
The Diary of RIVER SONG

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MAGAZINE

EDITOR **MARCUS HEARN**
DEPUTY EDITOR **PETER WARE**
ART EDITOR **PERI GODBOLD**
DESIGN **PAUL TAYLOR**
CONTRIBUTING EDITOR **ALAN BARNES**

PANINI UK LTD
Managing Director CHRIS CLOVER
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Head of Production MARK IRVINE
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BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products and Licensing STEPHEN DAVIES
Director, Magazines and Consumer Products MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK.Publishing@bbc.com

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com
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ADVERTISING Madison Bell
TELEPHONE 0207 389 0859
EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

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Hang on to your hats everyone, 2023 is going to be *amazing*!

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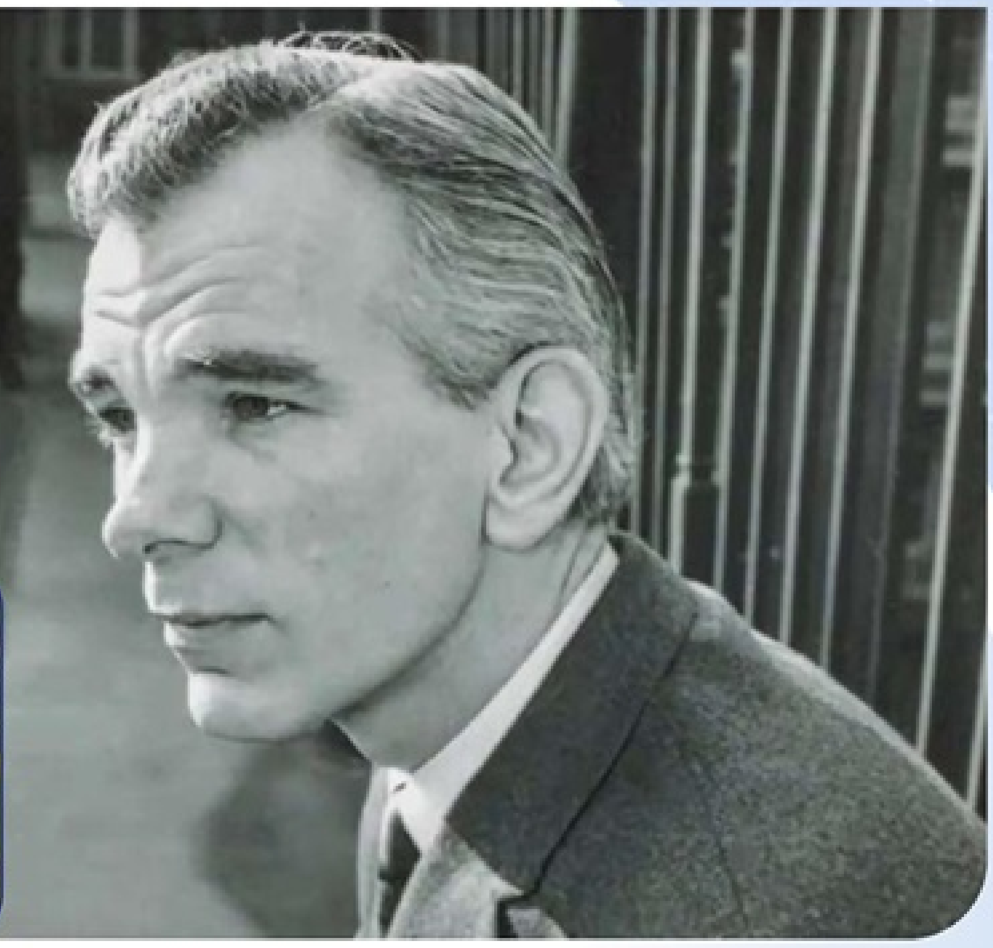
Welcome

How did you cope over the festive season without a new episode? It was the first time since the series returned in 2005 that we didn't have a Christmas or New Year adventure to see us through our hibernation, but, as showrunner Russell T Davies told us in December, "It takes a while to get the empire in shape." And, as you'll see elsewhere this issue, Cardiff's Wolf Studios are currently very busy indeed. Given what we already know about what's in store this year, I think it will be worth the wait.



The absence of a new episode didn't mean the absence of *Doctor Who* from my holiday. Publishing schedules being what they are, I'm still in the middle of my Christmas viewing as I'm writing this, but the highlight so far has been *Looking for David*, a remarkable documentary on the Season 2 Blu-ray box set. Working with presenter Toby Hadoke (above right) and consultant Simon Guerrier (above left), director Chris Chapman has assembled a meticulously researched and ultimately poignant investigation into the life and career of the late David Whitaker, *Doctor Who*'s first story editor (top right). It's compelling viewing from beginning to end, and grants some long overdue credit to the most enigmatic member of the series' founding production team. If you haven't watched it yet, this finely judged programme deserves to be at the top of your list.

The *Doctor Who* special features aren't the only thing hitting new heights. As I type, Character Options' action figure of the Fourteenth Doctor is standing alongside my laptop. You've got to hand it to Character for being quick off the mark with its new box set, which includes its latest version of the Thirteenth Doctor and its first figure of the Fourteenth, both modelled on their appearances in *The Power of the Doctor* (2022). Both figures are excellent, but I'm especially impressed by the attention to detail on the Fourteenth Doctor – from his spiky quiff to his textured overcoat and check trousers, it's a real treat to have a brand-new Doctor to add to the shelf.

Still to come, before I return to work in January, are a few more discs in the Season 2 box (I'm a great apologist for *The Space Museum*) and hopefully the chance to listen to *The Lincolnshire Poacher*. In DWM's *2023 Yearbook* (on sale now), this instalment of Big Finish's *Torchwood* range was described by Jamie Lenman as "A genuinely unsettling sonic experiment pushing the limits of space, structure and suspense." That sort of recommendation makes it impossible to resist. I've become rather obsessed by the real-life 'numbers stations' depicted in the story since we previewed *The Lincolnshire Poacher* in issue 583. I just hope I'm brave enough for whatever Big Finish have conjured from this strangely disturbing idea.

In the meantime, we're here to banish the January blues with more coverage of the next series. Leading the way are Paul Kirkley's interview with Millie Gibson and Benjamin Cook's group chat with four of the executive producers, but there are plenty of other surprises on the following pages.

We'll be back with more behind-the-scenes exclusives on 2 February. Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Reecy Pontiff

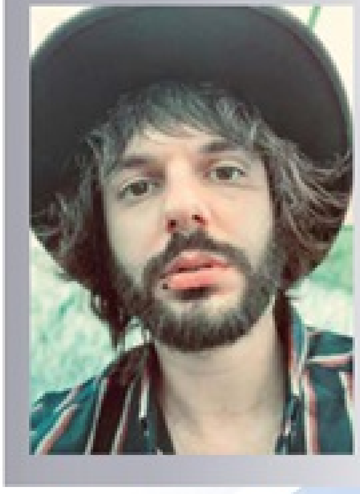
Musician and writer Reecy Pontiff recently caused fans of the show's extended universe to collectively squee with an in-depth history of the Eighth Doctor novels for fanzine *Whotopia*. Now back in the States following a whirlwind tour of the UK, she's taken time out from her peregrinations to write a review of the 2023 annual on page 69.

Richard Unwin

Richard is an actor and a writer. His audio work includes several Big Finish productions; most recently he performed opposite Wendy Padbury in the *Companion Chronicles* story *The Deepest Tragedian*. As a critic he's covered theatre for *Gay Times* and television for *The Observer*. On page 60 he delves into the Season 2 Blu-ray box set.

Benjamin Cook

Ben has been writing for DWM since before the dawn of time. On page 28 he continues his reign of terror by interviewing four of *Doctor Who*'s executive producers – Phil Collinson, Russell T Davies, Julie Gardner and Jane Tranter – about the show's bright, bold future. Yet somehow he still ends up quoting *Silver Nemesis*. He's been fired.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

All Systems Go

As work on new episodes enters its next phase, executive producer Phil Collinson gives Doctor Who Magazine an exclusive update.

SCENE
SLATE
TAKE
DOCTOR WHO
ROLL #
DIR:
DYLAN HOLMES WILLIAMS
DATE
5th December '22

A clapperboard on the first day of shooting for the new episodes.

***Doctor Who* is back in production. In December, Phil spoke to DWM from his office at Wolf Studios in Cardiff.**

"Filming began for the next season on Monday 5 December, with a week in studio. On some incredible sets! After that, we moved out to a far-flung location further west in Wales. I wonder if, by the time you read this, we were spotted? Maybe by a passing rambler. Filming ends for Christmas on Saturday 17 December, in a very public location. Well, public and yet kind of hidden, so I wonder how much has been kept secret."

As filming continued, plans were finalised for a new trailer which – at the time of going to press – was scheduled to be broadcast by BBC One on Christmas Day. "Stacked with 60 seconds of Christmas presents, we hope!" says Phil. "I'm saying this before transmission, so I hope nothing changed, but you should have caught a glimpse of characters only seen before in the **DWM** comic strip. There's lots more detail on that to come in 2023. And the stars of the trailer are our returning characters, Jacqueline King as Donna's mother, Sylvia, and Karl Collins as Donna's long-suffering husband, Shaun, not seen on screen together since *The End of Time* Part Two on New Year's Day in 2010."

Shaun Temple (Karl Collins) and Sylvia Noble (Jacqueline King) in Part Two of *The End of Time* (2009-10).

Phil also told **DWM** that the trailer would include a glimpse of a brand-new character. "It's our great delight to show an all-too-brief moment of Ruth Madeley as Shirley Anne Bingham," he said. "There's lots more of Shirley to come, as she plays an integral role in the new Whoniverse."

Ruth is no stranger to the series' expanded universe, as in 2022 she played marine biologist Hebe Harrison alongside Colin Baker (as the Doctor) and Bonnie Langford (Mel) in Big Finish's *Sixth Doctor Adventures* audio drama range. She will be familiar to many viewers from her roles in the 2019 BBC/HBO series *Years and Years* (written by Russell T Davies) and *The Rook*, which was first broadcast by the US network Starz later in the same year. More recently she guest-starred in a memorable episode of BBC One's *The Cleaner* (2021).

Executive producer Phil Collinson.

"We really wanted a trailer to say thanks to everyone for your patience, and with a promise of good things to come," Phil continued. "And now we're facing the New Year, with our first location of 2023: a pub! But a pub on what planet, what year? You'll find out!"

Ruth Madeley recently guest-starred as Helena in BBC One comedy *The Cleaner* (2021).

Record Breaker!

William Russell as schoolteacher Ian Chesterton in *An Unearthly Child* (1963).

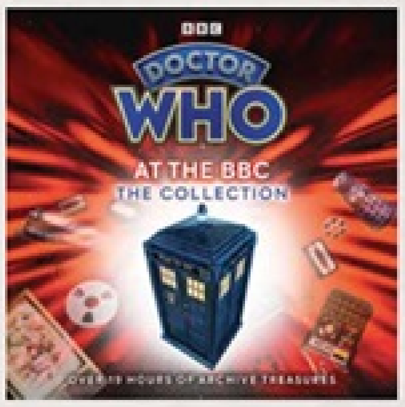
Russell returned as Ian in *The Power of the Doctor* (2022).

William Russell has been awarded a Guinness World Records title for the longest gap between TV appearances as the same character.

As schoolteacher Ian Chesterton, Russell debuted in the very first episode of *Doctor Who – An Unearthly Child*, broadcast on 23 November 1963. Having been a loyal companion to the Doctor for nearly two years, Ian made his last regular appearance in *The Planet of Decision* – the final episode of *The Chase*, broadcast on 26 June 1965. Russell returned to the character for a surprise cameo in *The Power of the Doctor*, broadcast on 23 October 2022.

A month later, on 23 November 2022, Guinness World Records formally announced that "The longest gap between TV appearances is 57 years 120 days, and was achieved by William Russell (UK) as the *Doctor Who* character Ian Chesterton in *The Power of the Doctor*."

Doctor Who already holds a number of Guinness World Records, including the most consecutive sci-fi TV episodes (871 to date) and the largest-ever simulcast of a TV drama, after *The Day of the Doctor* was screened in 94 countries in 2013. **Doctor Who Magazine** itself holds the record for the world's longest-running TV tie-in magazine, as declared in 2016.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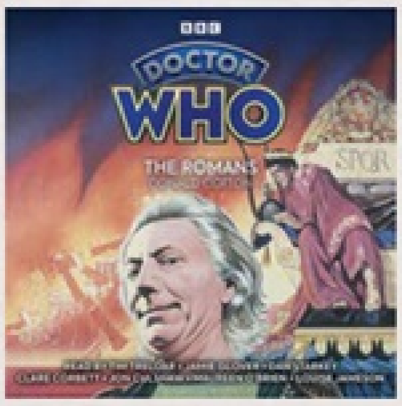
DOCTOR WHO
AT THE BBC
THE COLLECTION
OVER 19 HOURS OF ARCHIVE TREASURES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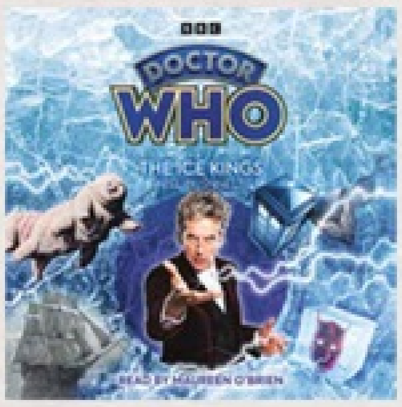
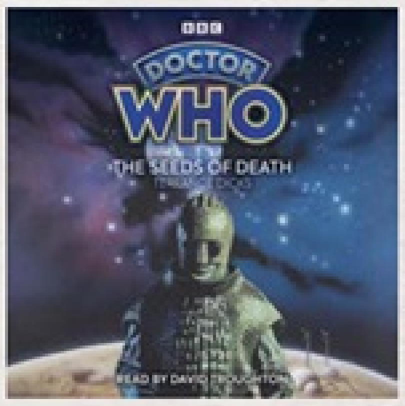
DOCTOR WHO
THE ROMANS
DONALD COTTON
READ BY TIM TRELOAR • JAMIE GLOVER • DAN STARKEY
CLARE CORBETT • JON CULSHAW • MAUREEN O'BRIEN • LOUISE JAMESON


BBC
DOCTOR WHO
THE ICE KINGS
READ BY MAUREEN O'BRIEN


BBC
DOCTOR WHO
THE SEEDS OF DEATH
TERRANCE DICKS
READ BY DAVID TROUGHTON

BBC
DOCTOR WHO
THE RENEGADES COLLECTION
READ BY PETER PURVES • GEOFFREY BEEVERS
LALLA WARD • JOHN LEESON • NICOLA BRYANT

All Year Sound

BBC Audio will be celebrating *Doctor Who*'s diamond anniversary with releases covering all eras of the series, from the First Doctor through to the Thirteenth.

Promising "something to delight the ears of everyone", range editor Michael Stevens says: "We're celebrating 60 years of *Doctor Who* by journeying with each Doctor in turn, from the series' beginnings to the present day. We'll also be charting the history of the programme itself with *Doctor Who at the BBC: The Collection* and *The Making of Doctor Who*, and delving into the psychedelic realm of mid-1970s annuals with *The Amazing World of Doctor Who*."

With a variety of readers, writers and characters, the schedule for the first five months is as follows:

January

- *Doctor Who at the BBC: The Collection – The First Nine Volumes.*
- *The Romans* – novelisation (First Doctor).
- *The Ice Kings* – audio original (Twelfth Doctor).

February

- *The Seeds of Death* – novelisation (Second Doctor).
- *The Renegades Collection* – novelisations of *The Time Meddler* (First Doctor), *The Deadly Assassin* and *Shada* (Fourth Doctor) and *The Mark of the Rani* (Sixth Doctor).

March

- *The Time Monster* – novelisation (Third Doctor).

April

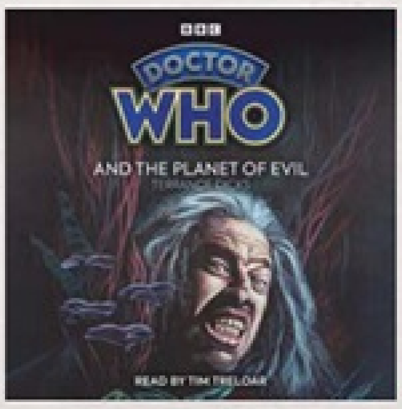
- *Doctor Who and the Planet of Evil* – novelisation (Fourth Doctor).
- *The Amazing World of Doctor Who* – 1970s annuals stories (Fourth Doctor).

May

- *Warriors of the Deep* – novelisation (Fifth Doctor).
- *The Alt Reality Collection* – novelisations of *The Mind Robber* (Second Doctor), *The Invisible Enemy* and *Warriors' Gate* (Fourth Doctor) and *Twice Upon a Time* (First and Twelfth Doctors).

All titles will be available on CD and as digital downloads, except for the three *Collection* titles, which will be digital only. Visit *penguin.co.uk* for more details.

BBC
DOCTOR WHO
THE TIME MONSTER
TERRANCE DICKS
READ BY JON CULSHAW


BBC
DOCTOR WHO
AND THE PLANET OF EVIL
TERRANCE DICKS
READ BY TIM TRELOAR

THE AMAZING WORLD OF
DOCTOR WHO
THRILLING ADVENTURES IN TIME AND SPACE

BBC
DOCTOR WHO
WARRIORS OF THE DEEP
TERRANCE DICKS

BBC
DOCTOR WHO
THE ALT REALITY COLLECTION
READ BY DEREK JACOBI • JOHN LEESON
JON CULSHAW • MARK GATISS

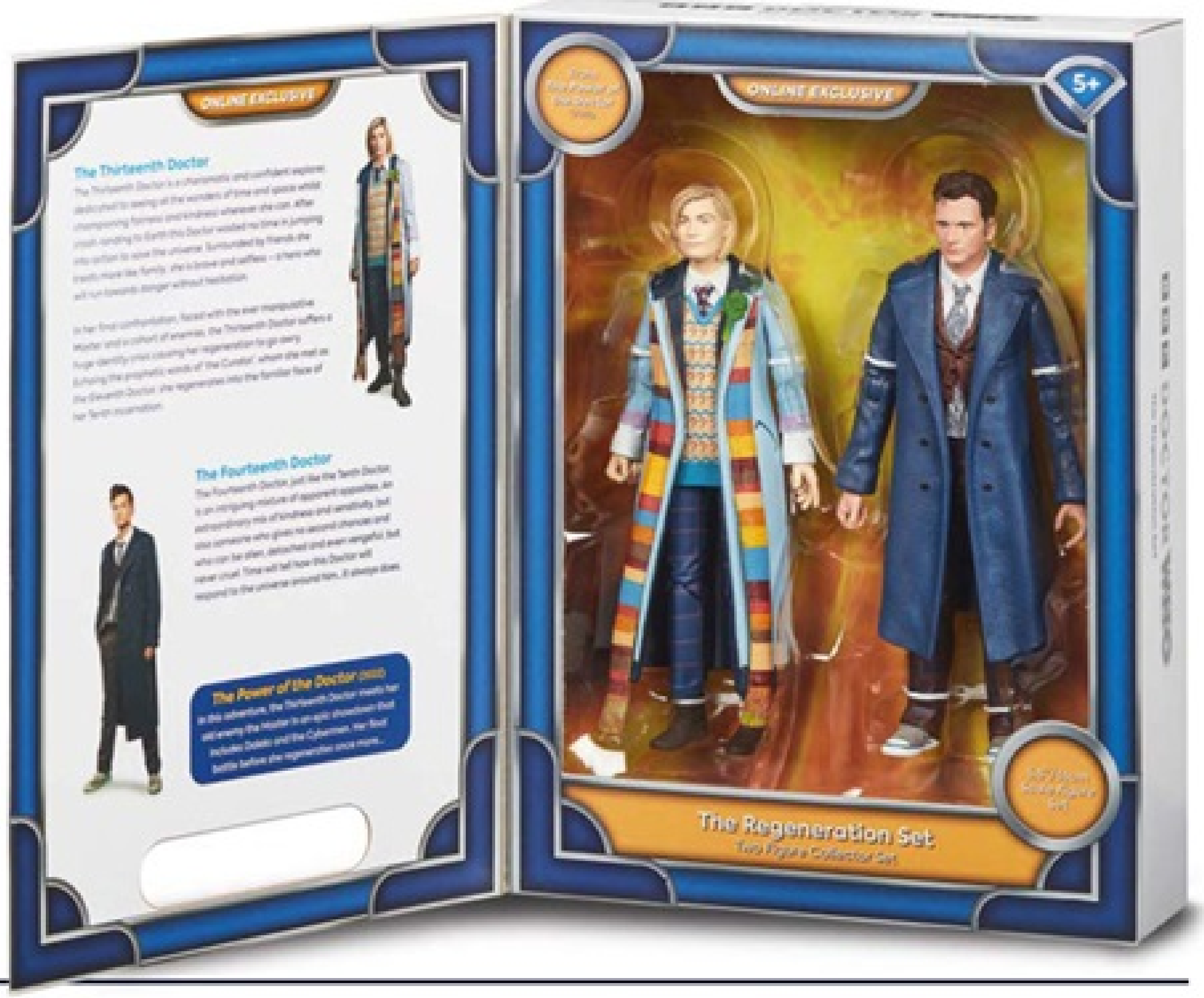
Power Couple

Character Options' latest release in its long-running line of *Doctor Who* action figures is an online exclusive in a presentation box.

BBC
DOCTOR WHO
The Regeneration Set

The limited-edition Regeneration Set comprises two figures in 5.5-inch scale from the 2022 Special *The Power of the Doctor* – the Thirteenth Doctor (as played by Jodie Whittaker) in her multi-Doctor outfit, and the Fourteenth Doctor (David Tennant) in textured dark-blue calf-length coat, rumpled plaid waistcoat and trousers, heavy-weave silver tie, and grey plimsolls. This figure also includes ball-jointed shoulders for added articulation.

Al Dewar, creative director for Character Options, says: "It's a real testament to everyone involved that this particular set has turned out to be such an amazing item. And, presented in this frankly fabulous packaging, the results speak for themselves. This is a really unique opportunity to add something truly special to your *Doctor Who* collection."


Online Exclusive
The Thirteenth Doctor
The Fourteenth Doctor
The Power of the Doctor (2022)
Online Exclusive
5+
The Regeneration Set
Two Figure Collector Set

Going, Going, Gone

Various props and costumes seen on screen between 2006 and 2016 went under the hammer at a recent auction, with a percentage of the profits going to the charity Children in Need.

A total of 23 lots were auctioned by Propstore between 3 and 5 November, including such items as an Abzorbaloff belly and back prosthetics from 2005's *Love & Monsters* (sold for £1,125); a Cherub Angel's heads and hands, plus a pair of Weeping Angel arms, both from 2012's *The Angels Take Manhattan* (£5,312.50); and a prosthetic of Mr Brock's head from 2016's *The Return of Doctor Mysterio* (£3,750).

Selling for the highest prices were the yellow Eternal Dalek (£16,250) and blue Strategist Dalek (£15,000) from 2010's *Victory of the Daleks*, and the Twelfth Doctor's navy-blue Crombie-style quarter-length coat, first seen in 2014's Series 8 (£12,500).

Special Scores

Segun Akinola's incidental music for the Series 13 Specials broadcast in 2022 is to be released on CD by Silva Screen.

Chris Chibnall, showrunner from 2017-22, says: "How do I sum up Segun's contribution to *Doctor Who*, and the Thirteenth Doctor's era, in a few words? I only need one: brilliant! Segun made the show's musical landscape wide-ranging, specific and authentic. The scores for these three Specials illustrate that breadth perfectly. From the witty but emotional jazz-infused chamber piece of *Eve of the Daleks*, through the beautiful and powerful use of traditional Chinese instrumentation in *Legend of the Sea Devils*, culminating with *The Power of the Doctor* – a fitting climax to Segun's work on the show, bringing together so many of the fabulous themes he's created, from Daleks and Cybermen to the Master, Yaz, and the Thirteenth Doctor's wondrous heroic and emotive theme."

▲ Composer Segun Akinola.

The soundtracks to the Specials are already available individually from Silva Screen as digital downloads, price £6.99 each. *Series 13: The Specials* will be available as a triple-CD set from 13 January, price £13.99. Visit *silvascreen.com* for further details.

Doctor Who
Eve of the Daleks
Legend of the Sea Devils
The Power of the Doctor
BBC
Doctor Who
Series 13
The Specials
Original Television Soundtrack
Music by Segun Akinola

Letter from the *Showrunner*

ILLUSTRATION BY MARTIN GERAGHTY

RUSSELL T DAVIES describes the meeting that initiated a new era…

Hello faithful reader!

Where were we? Before Christmas interrupted. Yes, I was telling you how this magazine itself brought about the new era of *Doctor Who*. To recap: DWM's Emily Cook got me, David Tennant and Catherine Tate to join in with Tweetalongs during the lockdown. Hey, let's make some new episodes, we said, half-joking. So I emailed the BBC, and now our story resumes…

Early 2021. Time passed. Every now and then, David or Catherine would text, "Any news?" But to be blunt, it wasn't top of our lists. None of this felt real. Just an idle speculation. But then, ping! An email, on 25 March, from Piers Wenger, the BBC's Director of Drama, asking me to have a Zoom with him and Charlotte Moore, Chief Content Officer of the BBC. (That title means, basically, the big boss.) Oh, I thought. Oh ho. Either they want me to bring back *Howard's Way*, or this could be very, very interesting.

Charlotte Moore and Piers Wenger.

So the Zoom happened, and things were said, and frankly, no one would trust me at work if they thought every word was going to end up on this page! But, more importantly, I cannot tell you what was said because we talked about things you've yet to see. Plans we are still unfurling. Ideas that have not even begun.

But the point is… Fans sometimes wonder from outside the organisation, how much the BBC loves the show. An odd worry, about a show that's been utterly supported in its primetime slot since 2005, but us fans are born to fear. There's not a football fan in the world who says "Isn't everything great? I wouldn't change a thing!" So I wish you could've seen that call. To see the show being so deeply loved, by the people right at the top. It was exhilarating and inspiring, and crucially, fun!

One part of the discussion is now widely known. The plan to partner the show up with a streaming platform. That was the BBC's idea – that's how hugely they'd been thinking about *Doctor Who*, all the way back then – and I completely agreed. Without a second's doubt.

But one thing was immediately clear. They weren't just asking me to make an anniversary romp for the 60th. They meant, running the show again.

What?! But! That would be crazy! Don't be stupid, I'd just written *It's a Sin*, I had a career that meant I could go anywhere and do anytOH YES YES, ALL RIGHT, YES.

Yes!

Seriously, I had to think about it. There were obvious doubts, with everyone lining up to say: can lightning strike twice? (Yes, if you stand in the middle of the storm and hold up a bloody great big lightning rod, oh yes it can!) But in truth, as I considered this show's future in a brand-new TV environment with a mighty quest ahead, I thought… I'm needed. Yup. There are times in life when you have to put modesty, insecurity and doubt aside, and know what you are capable of.

But not on my own! I needed a team, I needed help, I needed the absolute best. And dovetailing beautifully, like we designed it, turn to page 28 of this issue and you'll find out how Bad Wolf came on board.

And here we are now. Well, that's skipping over 5,000 problems and reversals and victories, all of which we can chisel into anecdotes over the years to come. But hey, d'you know the first thing on my list of demands? An office. An office of my own. In my first years as showrunner, I never had an office. That's quite barmy, looking back. I'd go to meetings in other people's offices. If they were busy, I'd perch in a corner and wait. I'd linger in corridors. I'd hover in stairwells. Now the perch, linger and hover are no more! I have an office, at last, and here I am, with episode two in front of me (it contains the words Liverpool, legions and non-diegetic) and a studio that's thrumming and humming and about to start one of the most important shoots in *Doctor Who*'s history.

So well done, Emily! Thank you. And let's go! **DWM**

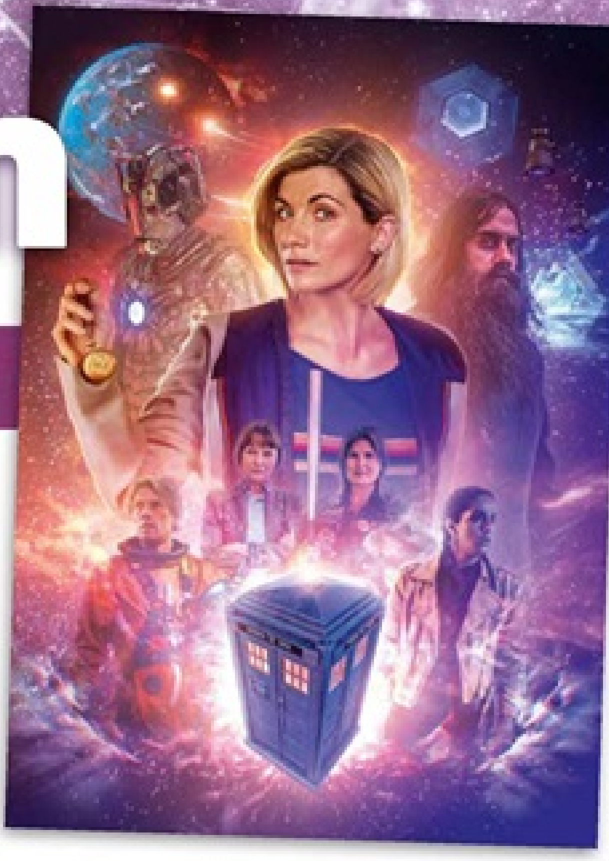
> *"In my first years as showrunner, I never had an office. That's quite barmy, looking back."*

David Tennant and Catherine Tate reunited!

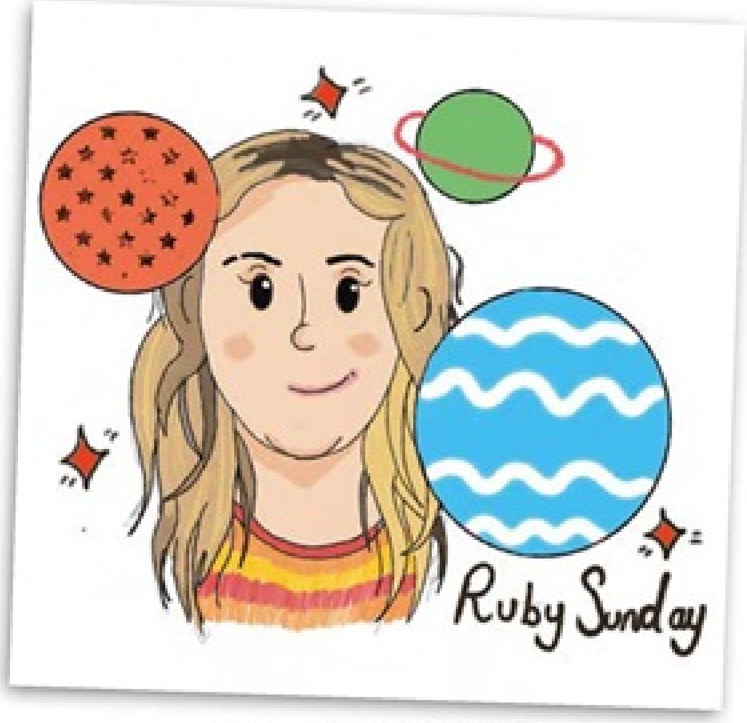
Galaxy Forum

Your views on the world of *Doctor Who*...

Send your letters, artwork and photos to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets



The Power of the Doctor by Joseph Cook.



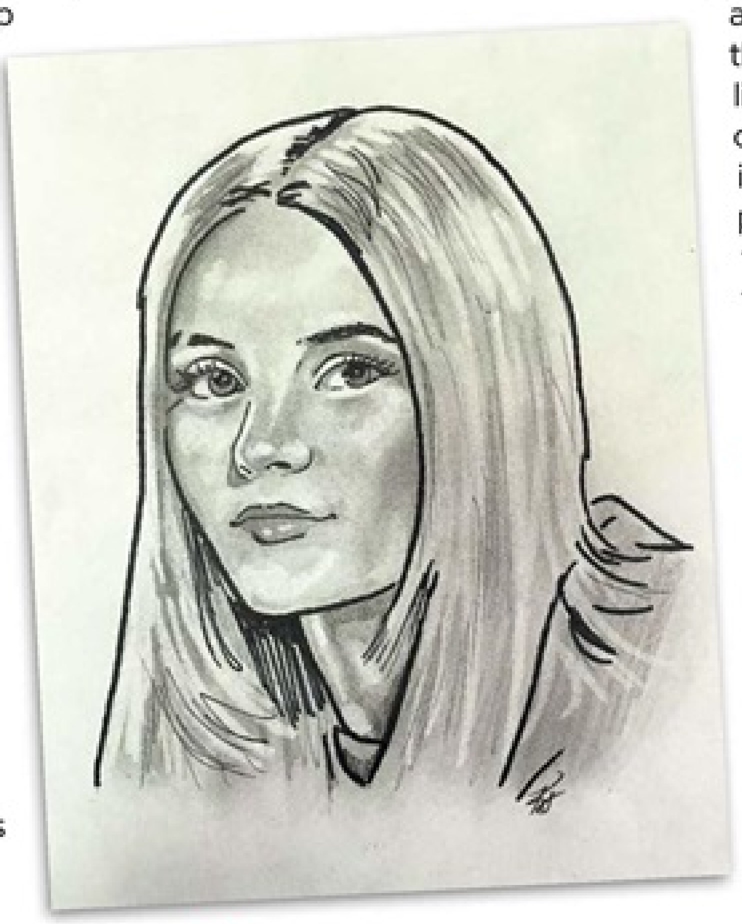
Ruby Sunday by Lauren Brown.

The announcement that Millie Gibson will play Ruby Sunday, the Fifteenth Doctor's companion, has been greeted enthusiastically by **DWM** readers...

WELCOME, MILLIE!

JOSEPH GIBBS EMAIL
One of my favourite storylines of any television show during 2021 was in *Coronation Street*. It documented an attack on a girl by a group of intolerant young people. One of the attackers was Kelly, played by Millie Gibson, a girl with a tragic past who had mixed with the wrong crowd. Many episodes were tough to watch, but at every step they were very well-written and acted, in particular by Millie. The complex character of Kelly was played with nuance and depth, and Millie made the toughest storylines look easy. When she left the cobbles I was gutted, as I knew it meant the show would be losing one of its biggest talents.

Therefore, seeing her step outside the TARDIS on *Children in Need* as the new companion for Ncuti Gatwa's Fifteenth Doctor filled me with excitement. Millie is one of the most talented actresses of her generation, and I truly believe this TARDIS team has the potential to go down in history with the talent on display, in front of and behind the camera. I simply cannot wait for the new era of *Doctor Who* to begin, and I wish both Millie and Ncuti the best of luck.



Ruby Sunday by Ken Holtzhouser.

JAKE SMITH EMAIL
My first thought (along with many others), when seeing the first promo pictures of Ncuti and Millie together, was that they already look like the Doctor and his companion – somehow it's already a perfect pairing. And we still have to wait a whole year to see them in action. It's going to be an excruciating wait!

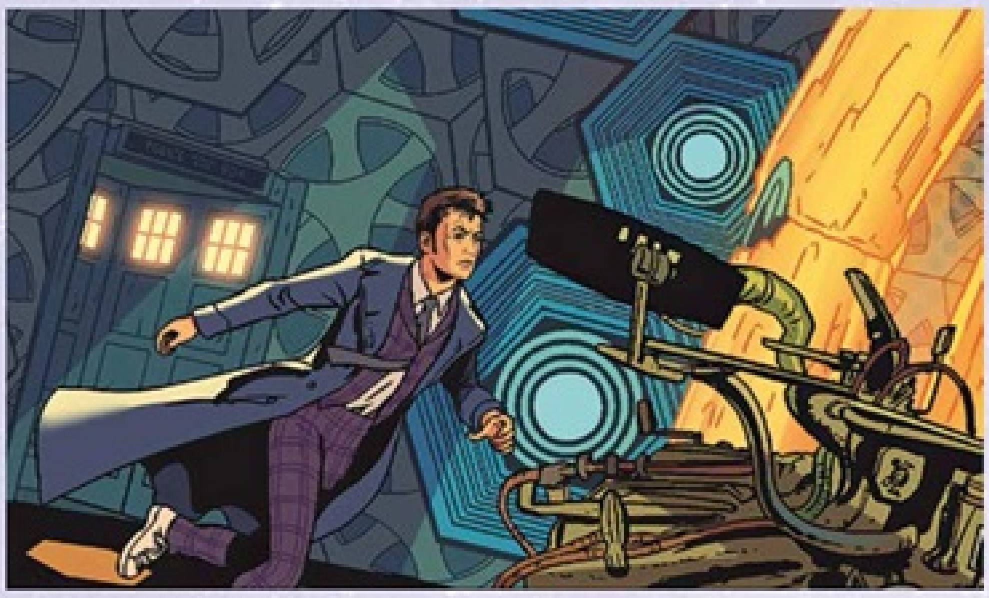
ALFIE WILSON EMAIL
Millie Gibson looks to be a future superstar. She is an incredible actor at portraying emotions, which isn't easy for someone so young. I believe she will make an amazing companion and will be very impactful in the show. I look forward to

STAR LETTER

JEREMY BEMENT
MINNESOTA, USA
With the diamond-shaped logo returning to the front cover (granted it's updated, but still it's the diamond logo to me), my heart skipped a beat as I fondly remembered collecting **Doctor Who Magazine** during the 'wilderness years' [1990-2004]. But what really jumped out at me was the illustrated Fourteenth Doctor picture with 'The Fourteenth Doctor's first adventure – only in **DWM**!' emblazoned underneath. The comic strip continues – and it's featured on the front cover!

As someone who loves the comic strip, I am aware that it's not a cheap part of the magazine to produce. I made it through COVID with the hiatus of the strip and worried then that it wouldn't return. With this issue, not only is it called out on the cover but inside we find out that this is the first part of an epic story that is *in continuity* with the show? And reading how important Russell T Davies considers the strip? And then seeing that Alan Barnes and Lee Sullivan have returned to create this Fourteenth Doctor and Daleks story? I could have died and gone to heaven right then and there.

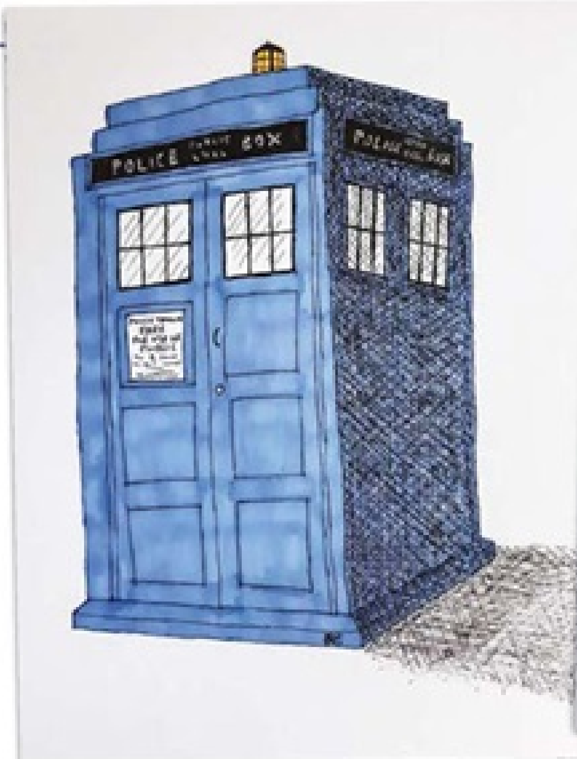
On behalf of all of us comic-strip fans, thank you everyone for bringing the monthly adventures of the Doctor in comic form back to the forefront of **Doctor Who Magazine**. I look forward to watching *Liberation of the Daleks* unfold over the next year!



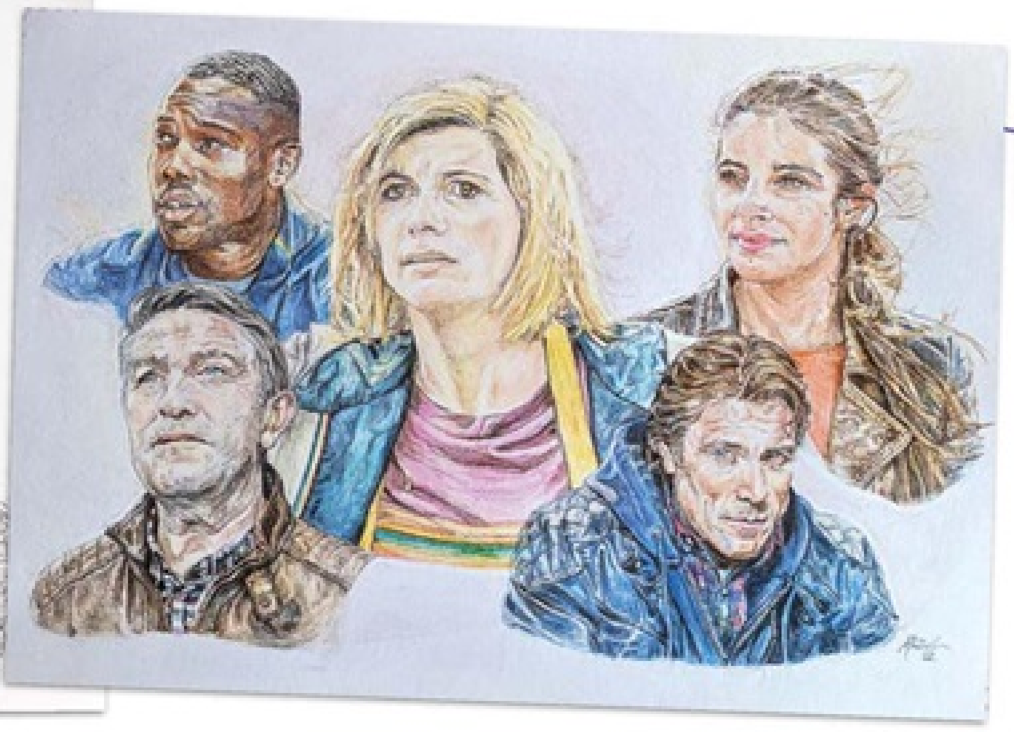
The Fourteenth Doctor begins his first adventure in DWM 584.

Jeremy's letter wins him a copy of the new audiobook *The Dead Star*, which features the Second Doctor, Ben and Polly. It's out this month from *bigfinish.com* as a digital download, price £17.99.

DOCTOR WHO
THE DEAD STAR


POLICE PUBLIC CALL BOX

The TARDIS by Katie Edwards.



The Doctor and her fam by Alan Peacock.

Millie's portrayal of Ruby Sunday and her becoming one of the nation's favourite actors, just like Billie Piper did back in 2005.

SABIEN EMAIL

As Millie is so young, being alongside a younger Doctor could make for a fun 'sibling' dynamic. I'd absolutely love to see that – since we ended the last season on a (brilliant) romance, it'd be nice to see a very sweet and important platonic relationship next.

I'm very much excited to see what kind of character Ruby will be. I'm hoping for a companion like Ace – maybe she left her bat lying around after *The Power of the Doctor*, and Ruby can pick it up? Hopes are high!

Turn to page 16 to read our exclusive interview with Millie.

RETURN OF THE DALEKS

TONY GITTINS EMAIL

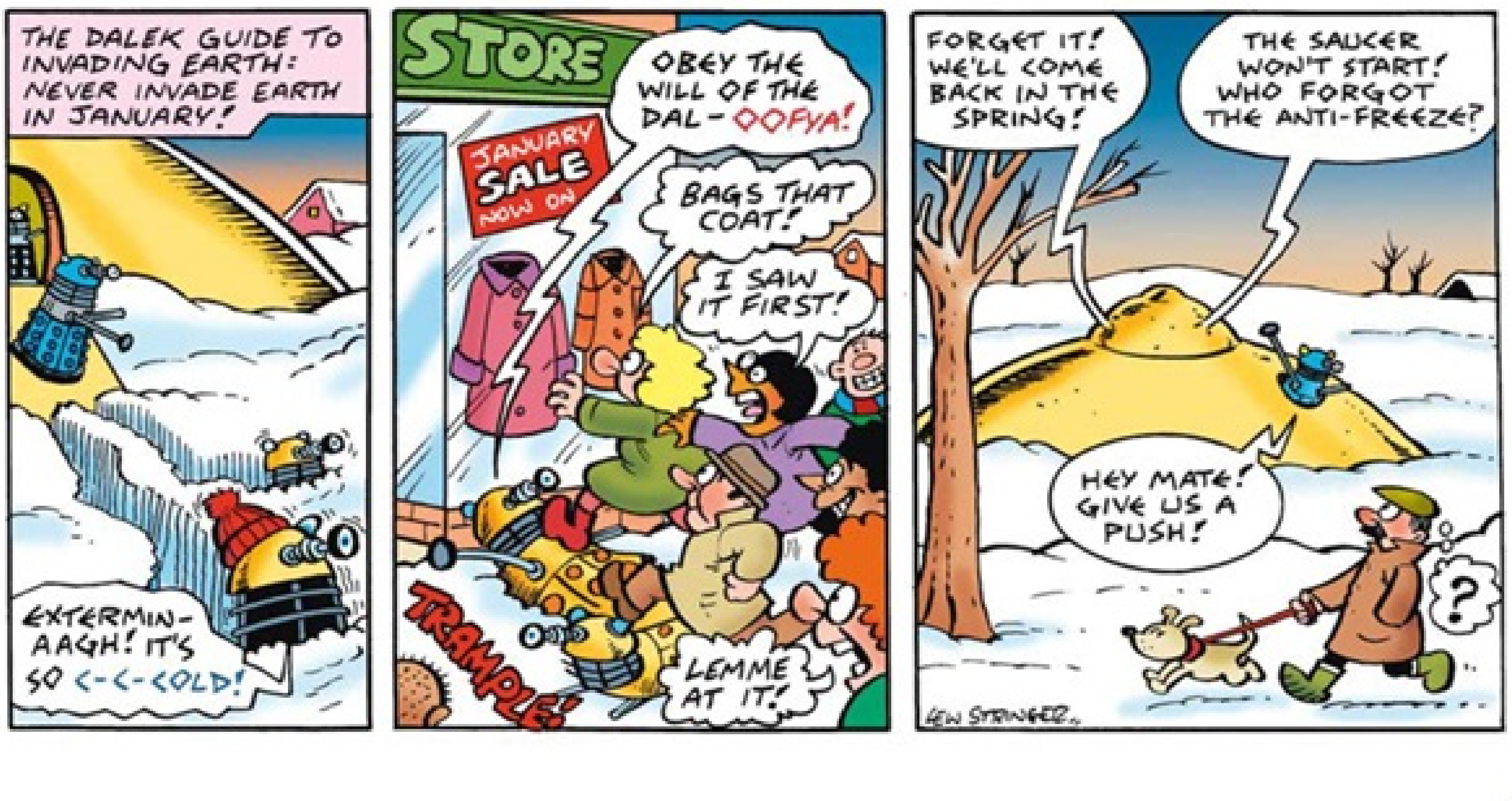
It's been a long time coming, but at last the Daleks have made their return to the **DWM** comic strip. When I first read the strip in **DWM** 584, I didn't know what to expect until I saw the final page and was hooked – Skaro's finest at the 1966 World Cup?! What a shock! No one would expect them to attack a football match, just as no one expected to see them in Maxtible's house in *The Evil of the Daleks* all those years ago [in 1967]. My dad was really impressed and I'm still waiting to have my magazine back to finish reading it. My sister wants me to send two copies over to her in Berlin so she can show her friends. Alan Barnes [writer] and Lee Sullivan [artist] are ideally suited for the Fourteenth Doctor's comic debut, and I look forward to seeing what else is in store for him. Who are the aliens who also appeared in the story? Will the Doctor score a hat trick? And will the Daleks succeed in pulling off whatever masterplan they've cooked up this time? I don't know, but I only have one thing to say: "Come on you Doctor!"

Charlie Pearson's custom-made Fourteenth Doctor figure.

GUY ROULSTONE EMAIL

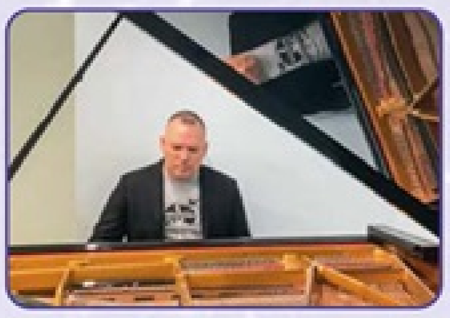
As a fan of the **DWM** comic strip since childhood, I'm beyond thrilled that the Fourteenth Doctor has been afforded his own adventure so early in his run. It's such a treat that this feels like we have a truly canonical continuation of the story that follows the Centenary Special in the pages of **DWM**. I read every Tenth Doctor **DWM** comic-strip →

The Daft Dimension BY LEW STRINGER


THE DALEK GUIDE TO INVADING EARTH: NEVER INVADE EARTH IN JANUARY!
EXTERMIN-AAGH! IT'S SO C-C-COLD!
STORE
JANUARY SALE NOW ON
OBEY THE WILL OF THE DAL- OOFYA!
BAGS THAT COAT!
I SAW IT FIRST!
TRAMPLE!
LEMME AT IT!
FORGET IT! WE'LL COME BACK IN THE SPRING!
THE SAUCER WON'T START! WHO FORGOT THE ANTI-FREEZE?
HEY MATE! GIVE US A PUSH!
?
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

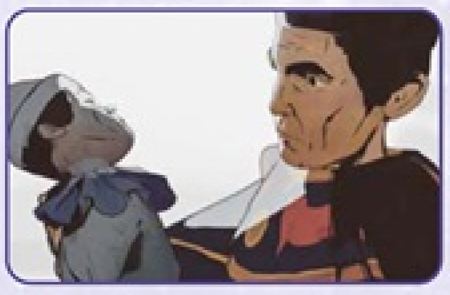


Pianist Jess Jurkovic plays Dudley Simpson's music for the Atlantean market in *The Underwater Menace* (1967).
Go to: *tinyurl.com/JessMenace*

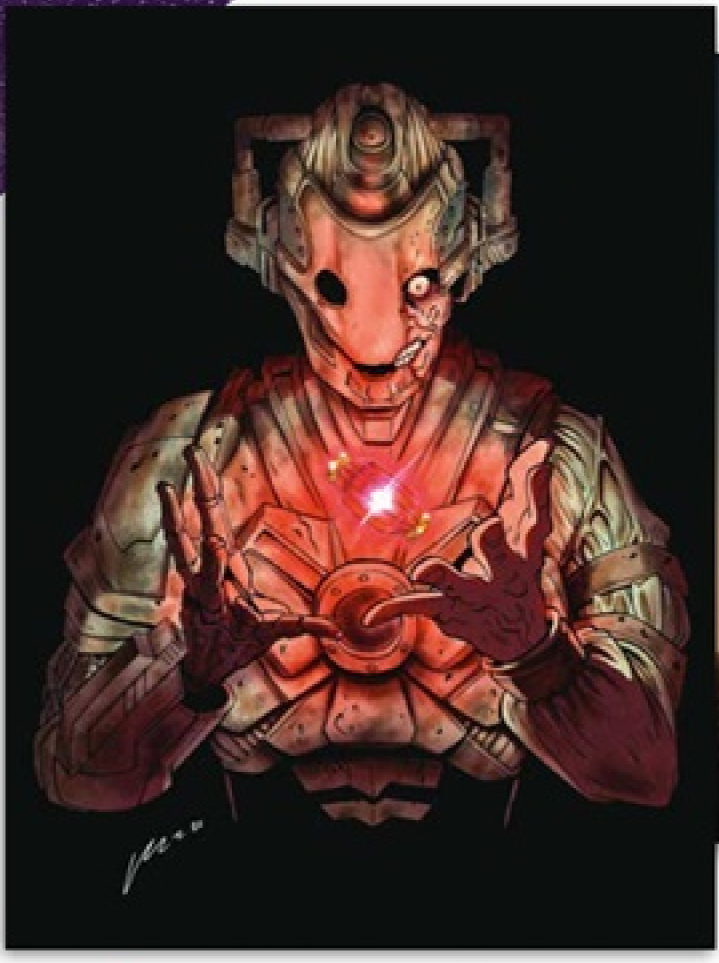
Dudley Simpson's suite for *Spearhead from Space* (1970), performed on keyboards by Paul Android.
Go to: *tinyurl.com/SpearheadSuite*

A series of clips skilfully edited together to sing *Happy Birthday* to *Doctor Who* in its 60th year.
Go to: *tinyurl.com/HappyWhoSings*

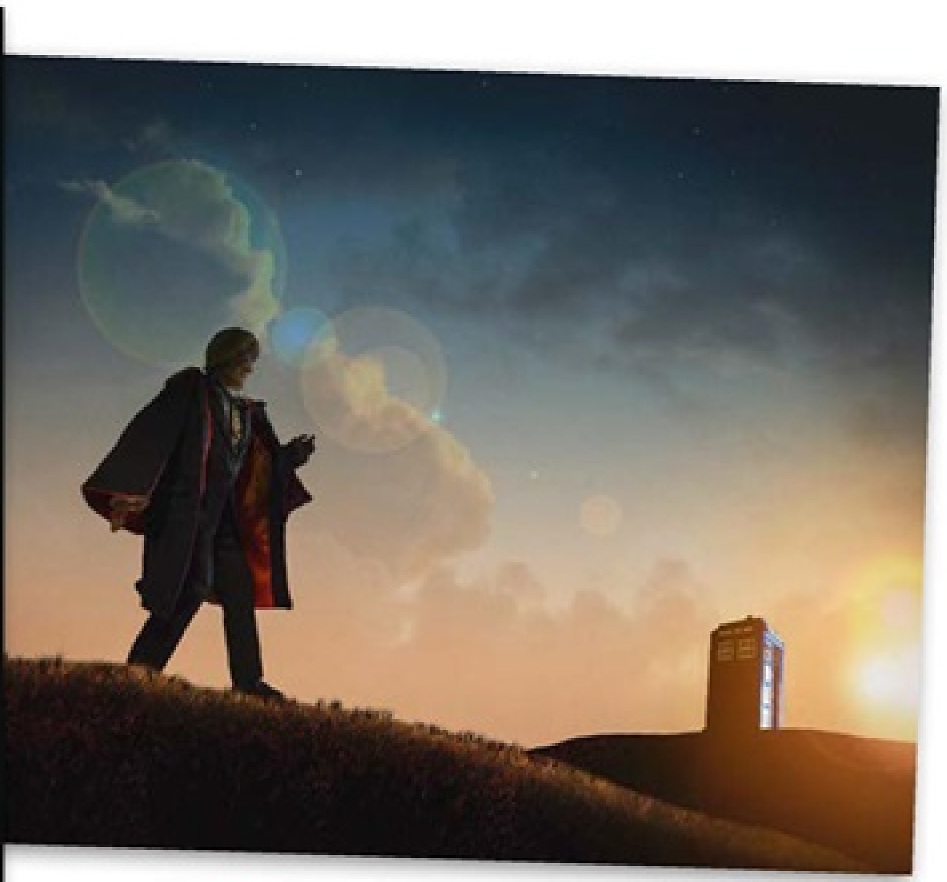
The Dalek 63•88 team tells the story of how writer Terry Nation tried to make a Dalek 'spy thriller'.
Go to: *tinyurl.com/DalekSpyThriller*



A fan-made animation bringing to life a long-lost scene from *The Celestial Toymaker* (1966).
Go to: *tinyurl.com/JoeyAnimated*



Ashad, the Lone Cyberman, by Carlo Romero Royo from Barcelona.



The Third Doctor by George Cairns.

ON TWITTER...

@josh_snares One of my favourite parts of *Doctor Who* is seeing the behind the scenes of making it. This issue [584] gave me heaps of insight, and I feel very excited for what's to come! Love the transparency, which gives a peep into the future without spoilers! The perfect balance.

@PETERMARROCCO1 After reading only the digital version for the last few years I went out and bought the physical version and read it straight through cover to cover. What a treat, love the updates with RTD and the production crew. Have paid for a yearly subscription – haven't done that in years.

@joan_of_orc OMG! I just noticed in the latest **DWM** Special Edition [*The 2023 Yearbook*] that there's a photo of Ace showing she has a pin badge of the failed APT rail project on her right sleeve! I love it when my Whovian and Railfan interests intersect.

@IanMcArdell Having not watched Corrie for yonks, I'm afraid I've never heard of Millie Gibson. However, I have utter faith in RTD and his *Doctor Who* instincts. With Ncuti, Millie and the new Disney+ deal, the show's future has never looked so bright!

→ story as a kid. It is pure wish-fulfilment to feel transported back to that era.

The Fourteenth Doctor's first adventure, *Liberation of the Daleks*, continues on page 47.

VIRTUAL DREAM

PAUL SHIELDS EMAIL

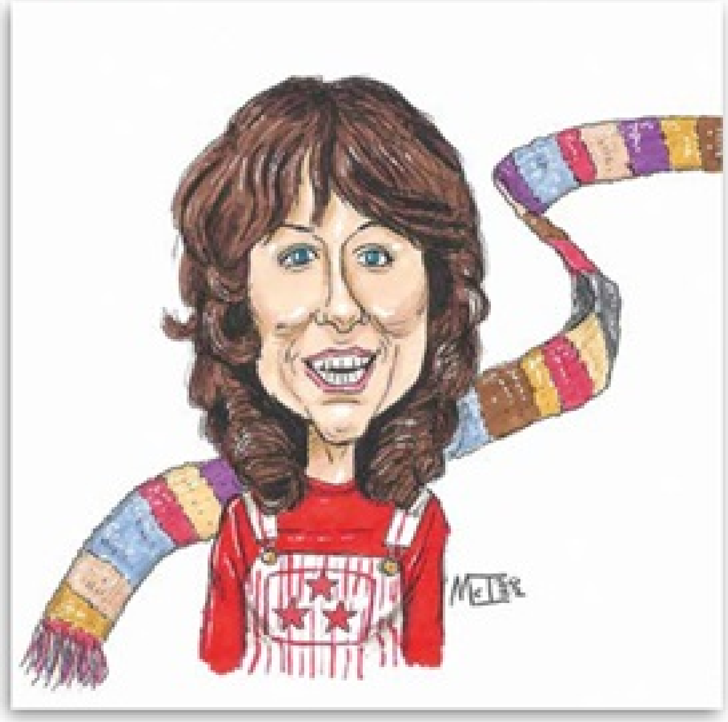
I've been enjoying the CG recreations of classic sets in recent issues of **DWM**, and it got me thinking how amazing it would be to be able to experience going *inside* one of those sets. Then I thought, surely that could be done on a VR headset? So, for the 60th, how about a VR app recreating that first studio in Lime Grove back in October 1963? Letting me wander around Coal Hill School, the lane with nothing at the end of it, and the unearthly interior of that thing that looks like a police box, standing in a junkyard...

KEEPING UP

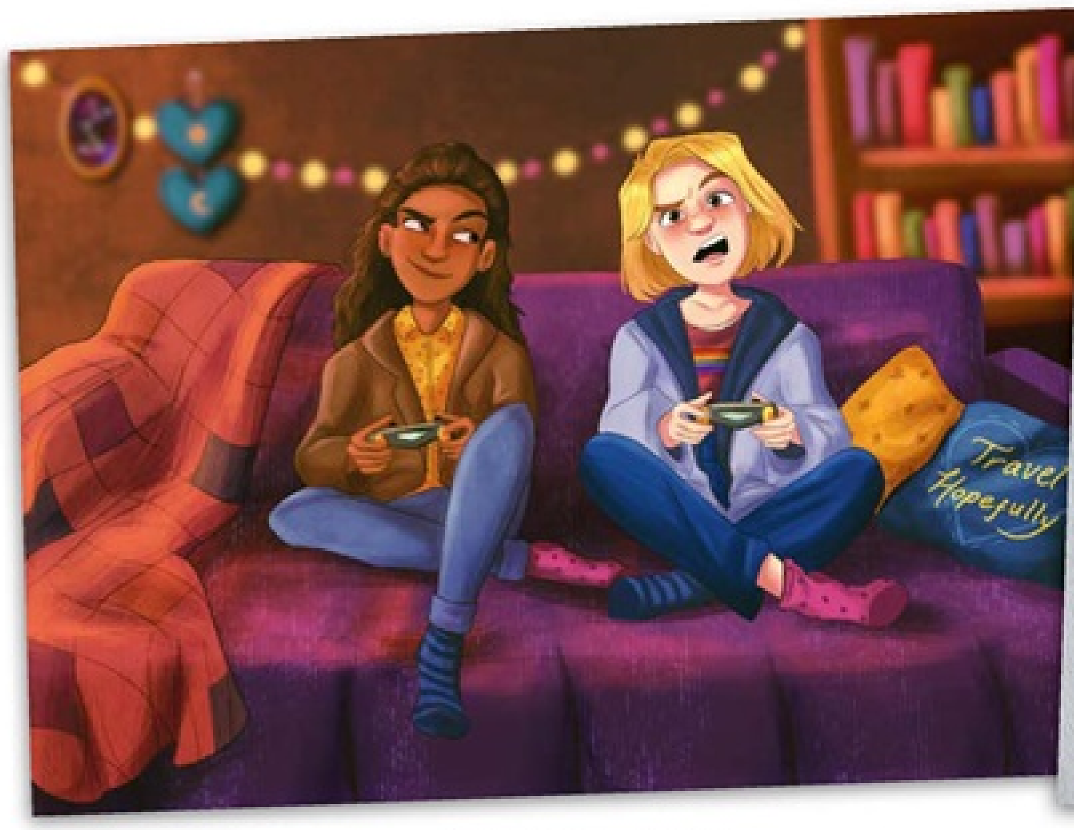
SIMON SIMMONS WORTHING

2022 had been a fairly rotten year at home, in the world, and for fans who like each year to have a full season of *Doctor Who*. Nevertheless, **DWM** has kept up its regular schedule and *The 2023 Yearbook* [the latest **DWM** Special, out now] reminds me of the good things that happened this year, and the promise of more good things to come. I am so far behind with the audios that it's quite daunting contemplating a catch-up, so the recommendations came as a welcome aid. My reading pile is also rather large, but the feature on books has made me bump the *Doctor Who* publications to the top of the list.

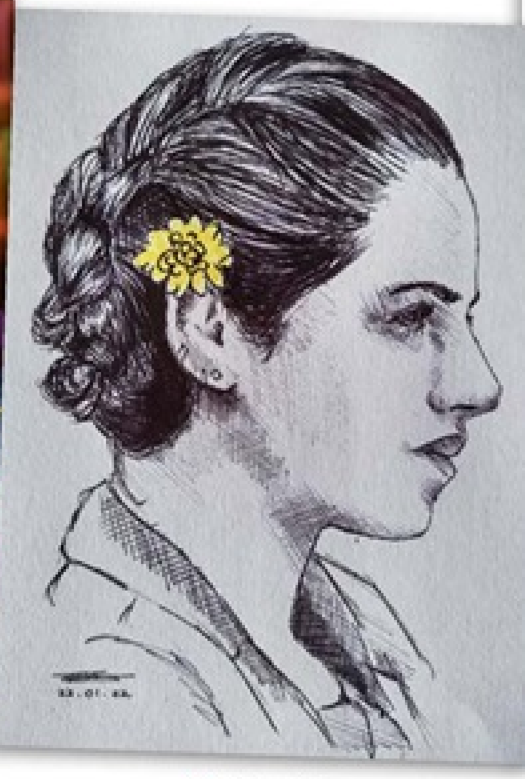
And, of course, I'm reading a magazine that sports the diamond logo and has David Tennant as the new Doctor on the cover. We're heading into another year without a full series of *Doctor Who*, but the media's response to the snippets of news shows that the excitement is still there. So yes, not enough new *Doctor Who* on TV, but with **DWM** to help tide things over, with unannounced Blu-ray sets, and with the promise of new books there's enough to keep me busy before that future happens. **DWM**



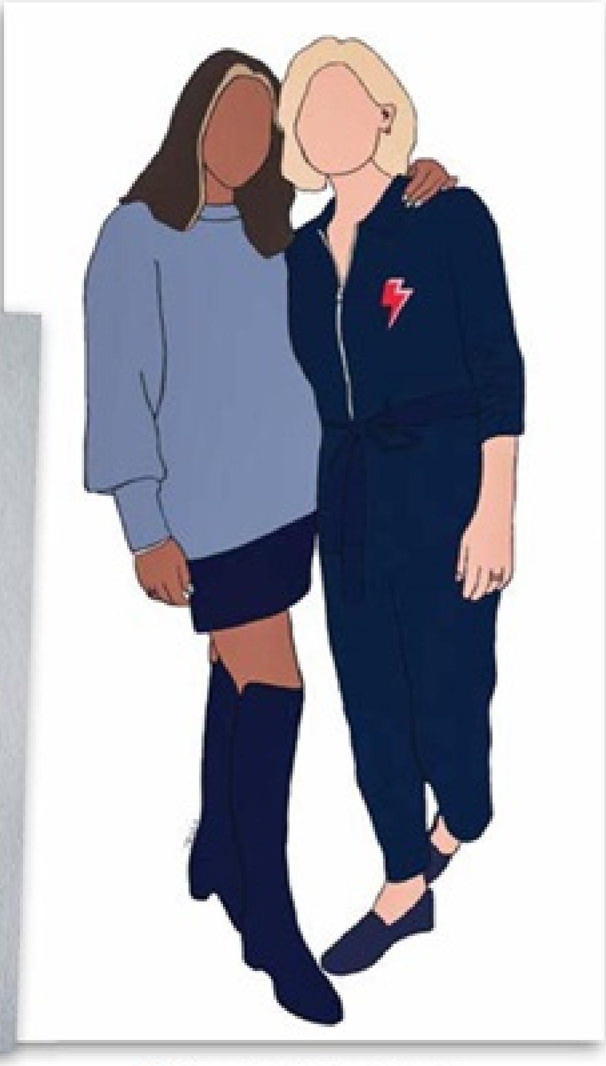
Sarah Jane Smith by Mark Inman.



Purple Sofa by Kelly Rosen.



Yaz by Dal.



Yaz and the Doctor by Jessica.

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Production Diary

As pre-production gathers pace in Cardiff, script editor **SCOTT HANDCOCK** offers a unique insight to the process...

"I'm on a recce..."

According to Russell, this is how everyone on a technical recce likes to begin their messages back to base, so it felt like an appropriate way to kick off this issue's *Production Diary*. Now more than ever, the *Doctor Who* schedule is heaving with meetings and auditions, tests and fittings, so here's a quick rundown of what was going on in November...

Tuesday 1 November

A day of meetings! Co-producer Ellen Marsh and I discuss a second draft script for Block Four; the post-production team discuss VFX schedules and camera/rushes workflow; and heads of department meet for a pre-tone meeting to run through the available 'look books'.

Thursday 3 November

Block One camera tests, running through key sequences with director Dylan Holmes Williams and director of photography Sam Care.

Meetings also begin to discuss requirements for our first series readthrough, and interviews are held for our new directors' assistant. Meanwhile the Art Department discuss prop store requirements, and start to talk through sets for our new companion's home.

Monday 7 November

Second Block One tone meeting. Last week's camera tests are shared, demonstrating the effectiveness of different lenses (crucial for one episode) and how a key VFX element will work. Kate Walshe from Millennium FX shows off our first new monster!

Separately, producers meet with Pam Downe to talk through Ncuti's costume designs, and the brilliant Mark Tonderai is in Cardiff to commence work as director on Block Two!

Tuesday 8 and Wednesday 9 November

With Mark on the team, interviews are held with potential DOPs. Dylan, meanwhile, leads a VFX page turn to plot the effects sequences for Block One.

Thursday 10 November

New drafts (fifth and third) of our Block One episodes are delivered, and I email across copies of all our latest scripts to the newly cast (but currently still unannounced) Millie Gibson. A new draft of episode one with a revised opening is also issued to broadcasters.

We also have our first tone meeting for Block Two. "Did you bring a massive prosthetic turkey?" Phil Collinson asks Neill Gorton. Sadly, the answer is no. But we realise this may be the first time the *Doctor Who* team have worked on a festive special over the Christmas period.

Sunday 13 November

Draft Four of our Christmas Special is delivered, incorporating notes from the tone meeting.

Monday 14 November

Our new assistant script editor, Rasheed Bello, joins the team and I catch up with producer Vicki Delow to run through unique script requirements for Block One supporting artists.

Tuesday 15 November

Stunt coordinator Derek Lea arranges a key Block One stunt rehearsal; a third draft of a Block Four script is delivered; and Joel Collins meets with Will Cohen and Dan May from VFX to talk title sequences.

Friday 18 November

A busy day for the Art Department as they hold their Block One 'show and tell' (where they present all potential props for each episode and whittle down

SCOTT HANDCOCK

Above left: Scott Handcock braves the weather on the Block One recce.

Right: Scott's place at the Block One readthrough.

WET PAINT
ON
DOOR CHEVRONS

the options with the team), followed by a practicalities meeting for a significant Block Three story location (an exterior built in studio).

Meanwhile, in London, at approximately 8.40pm, Millie Gibson is revealed to the world as Ruby Sunday live on BBC One's *Children in Need* appeal.

Monday 21 November

Block One recces begin today. Although smaller recces will have already taken place, this is an opportunity for all heads of department to travel together and assess our confirmed locations. Today, it's all about exploring a number of significant urban environments.

Tuesday 22 November

Block One recces kick off in a sporty location and conclude with everyone wearing lifejackets.

Wednesday 23 November

Happy *Doctor Who* Day! Fifty-nine years since the series first transmitted. Meanwhile, the recces continue to take us further and further from Cardiff.

Thursday 24 November

Our final recce day. Words genuinely cannot describe how bad the weather is. We're reporting back to a bemused (and warm) production office, sending photos of the storm... but it's also the most stunning, perfect location to open an episode.

Friday 25 November

Block One production meeting. The production team reconvenes to run through the shooting schedule and finalise plans for each location. Everything from stunt requirements to parking, set dressing to shooting hours, location moves to monsters: it all gets rigorously discussed and broken down.

Russell also asks me to research something "for two years' time". One word: Ibsen.

Monday 28 November

With most of our HODs away on recces last week, we regroup for a bumper Block Two page turn, running through the script for our Christmas Special. Outside Wolf Studios crew trucks begin to arrive, and Russell delivers a first draft of episode seven. He boggles at one of my notes after autocorrect erroneously corrected one particular phrase to "teacup".

Tuesday 29 November

Movement rehearsals take place for a key cast member (LPB) from Block One.

Wednesday 30 November

Readthrough day! Cast and crew come together to read the scripts aloud for the very first time. After so many months in our heads, it's a joy to hear these stories come alive, especially as it's our first chance to experience the Doctor and Ruby Sunday – properly travelling together!

There's also work to be done. Readthroughs are often the only chance we get to fully experience the episodes from beginning to end (at least before edits). So after everyone's said goodbye, the editorial team splits off to share thoughts. Did jokes work where they were meant to? Should some moments be faster – or slower? Does anything need clarification? We break it down, blow by blow, ready for the shooting script...

Because we're five days out from day one. Monday 5 December: the adventure begins! **DWM**

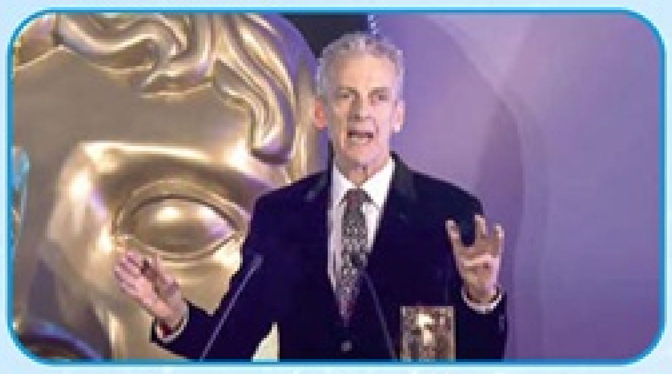
Above left: What could these painted door chevrons be for...?
Above right: A festively festooned Cyberman at Wolf Studios.

Photos © James Page.

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS



Peter Capaldi at the Scottish BAFTAs.

Ncuti Gatwa has been named one of the 'Top 10 most influential Scots' in *The List*'s Hot 100 Scottish cultural contributors of 2022.

Ncuti Gatwa, **Yasmin Finney** and **Andrew Garfield** were present at the *GQ* Men of the Year awards on 16 November. **Yasmin** is among *GQ*'s 'most stylish people on the planet' 2023.

Peter Capaldi received the Outstanding Contribution Award at the Scottish BAFTAs on 20 November. While he was there he was photographed with **Ncuti Gatwa**, who was shortlisted for the Best Television Actor. That award went to **Dougray Scott.** Meanwhile, **Phyllis Logan** won Best Television Actress, and **James Strong** won the award for Television Fiction Director. *Guilt*, starring **Mark Bonnar** and **Jamie Sives**, won the Best Scripted Television award.

Michael Sheen and David Tennant in *Staged*.

Billie Piper in *I Hate Suzie*.

At the Emmy awards on 21 November, **Dougray Scott** won Best Performance by an Actor. *Sex Education*, which stars **Ncuti Gatwa**, won Best Comedy. *Vigil*, which is directed by **James Strong** and stars **Paterson Joseph** and **Suranne Jones**, won Best Drama Series.

Yasmin Finney won the Rose d'Or Emerging Talent Award on 28 November, with **Brian Cox** receiving the Lifetime Achievement Award.

TELEVISION

The Devil's Hour will return for two further series, as will **Peter Capaldi**, **Phil Dunster**, **Nikesh Patel**, **Jessica Raine**, **Meera Syal** and executive producer **Steven Moffat**.

The third series of *Staged* – starring **David Tennant**, **Michael Sheen** and **Georgia Tennant** – is currently available on BritBox.

The final series of *Servant* is available on Apple TV+ from 13 January. **Dylan Holmes Williams** directs two of the episodes.

The second series of Bad Wolf's *I Hate Suzie* is currently available on Sky and NOW TV. Executive producer **Billie Piper** returns as Suzie. **Phil Daniels** returns too, and they're joined by **Blake Harrison**, **Anastasia Hille** and **Douglas Hodge**.

Matt Lucas has announced that he will not be co-hosting the 14th series of *The Great British Bake Off*, saying his three-series stint had been a "delicious experience".

The Rig, starring **Mark Addy**, **Mark Bonnar**, **Iain Glen, Rochenda Sandall** and **Owen Teale**, is available on Amazon Prime. The six-part series started on 6 January.

The BBC has commissioned a full series of *Dreaming Whilst Black* following a pilot last year. Co-written and starring **Adjani Salmon**, filming is currently underway. **Jo Martin** is also in the cast.

FILM

Sci-fi short *Eureka*, starring **Karen Gillan**, is available to watch on YouTube.

Ariyon Bakare, **Hugh Bonneville** and **David Tennant** lend their voices to *The Amazing Maurice*. The new animated film is currently available on Sky Cinema.

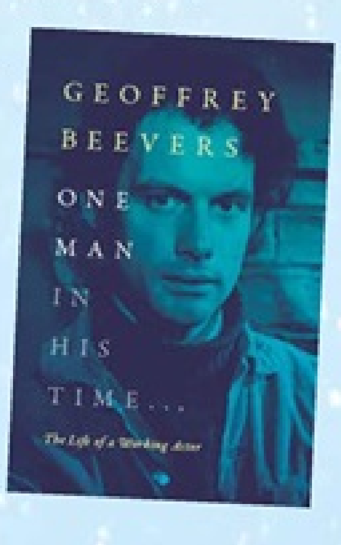
THEATRE

Steven Moffat's first play, *The Unfriend*, transfers to London's Criterion Theatre from 15 January. **Frances Barber** and **Reece Shearsmith** reprise their roles, with **Mark Gatiss** directing once again.

Alex Kingston returns to the Royal Shakespeare Company in *The Tempest*, which runs at Stratford-upon-Avon from 26 January.

MISCELLANEOUS

Geoffrey Beevers looks back at his life and career in his new autobiography *Geoffrey Beevers: One Man in His Time...* The book is available from the Fantom Publishing website.



Neil Patrick Harris has collaborated with fashion brand Ron Dorff, releasing new items in the 'Papa' collection.

ALEX MOORE

OBITUARIES

News has recently reached us that **Meg Wynn Owen**, who played Isabella in *A Christmas Carol* and was perhaps best known as Hazel Bellamy in *Upstairs, Downstairs*, died aged 82 in June 2022.

David Hughes died on 14 November, aged 90. He provided studio sound for *The War Machines*, *Fury from the Deep*, *The Space Pirates*, *Colony in Space*, *Horror of Fang Rock* and *K9 and Company*.

Lesley Land, who was publicity manager for *Doctor Who* in 2007-08, died on 3 December, aged 41.

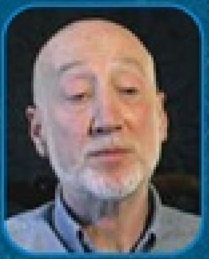
Shirley Coward, who was the vision mixer on numerous episodes of *Doctor Who* from the 1960s to the 80s, died in December, aged 88. In 1966 it was her responsibility to create the first 'regeneration' effect during the transformation from William Hartnell to Patrick Troughton.

Chris Boucher died on 11 December, aged 79. He wrote the *Doctor Who* stories *The Face of Evil*, *The Robots of Death* and *Image of the Fendahl*, subsequently serving as script editor on all four seasons of *Blake's 7*. A tribute will appear in the next issue of **DWM**.

Meg Wynn Owen

Lesley Land

Shirley Coward



Chris Boucher

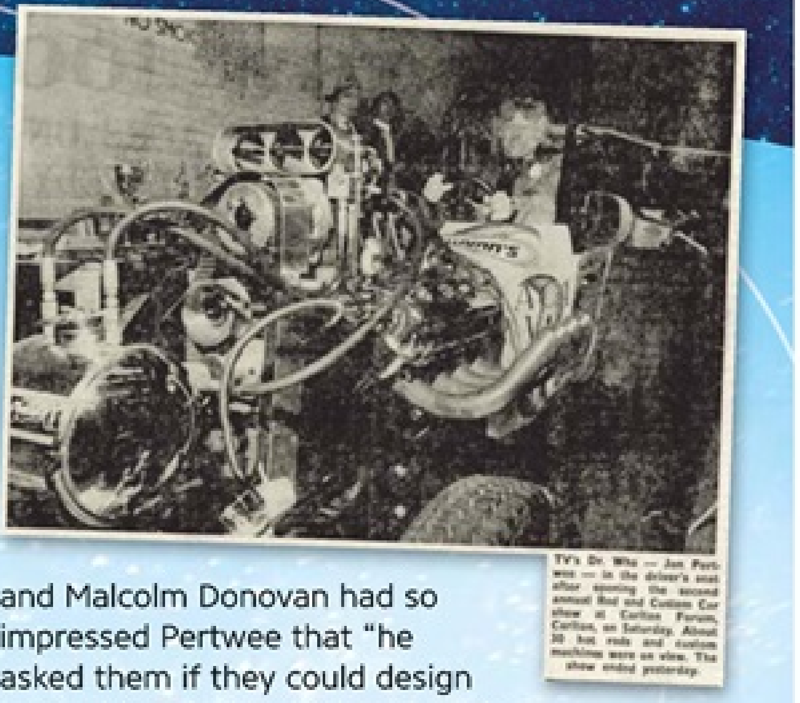
THIS MONTH IN... 1973

SATURDAY 27 JANUARY

The Doctor (Jon Pertwee) in Episode One of *Carnival of Monsters* (1973).

How the *Nottingham Guardian* reported on Pertwee's PA at a local custom car show on 10 February 1973.

Pertwee's meeting with young fan Tracey Richardson made the 27 January 1973 edition of the *Daily Mirror*.

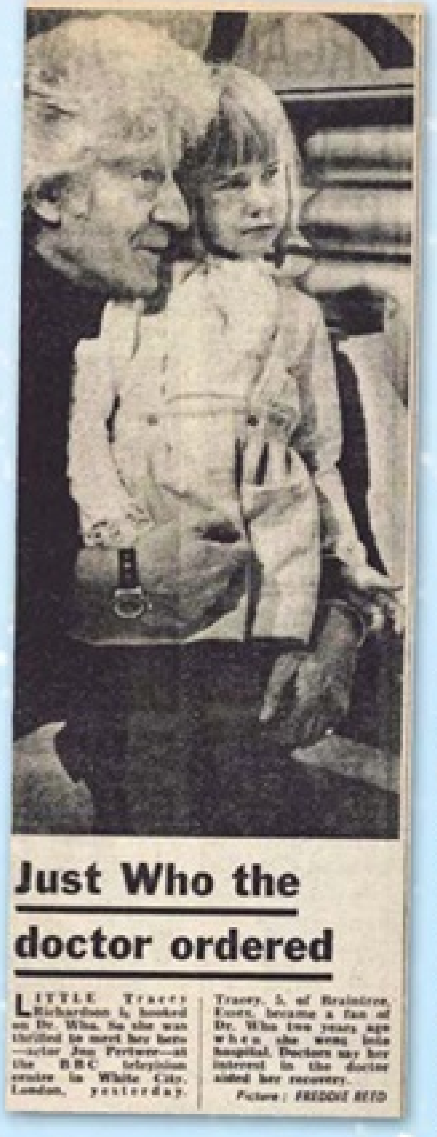


Fifty years ago, it was 1926. Specifically: 4 June 1926, the day the TARDIS materialised in the cargo hold of a steamship on the Indian Ocean, which was about to be attacked by a plesiosaurus…

But the broadcast of the first episode of *Carnival of Monsters* wasn't the reason why actor Jon Pertwee was pictured inside that morning's *Daily Mirror* – accompanied not by Katy Manning, but by the even shorter Tracey Richardson of Braintree, Essex. The day before, Pertwee had taken time out from rehearsals for the third and fourth episodes of *Planet of the Daleks* to show five-year-old Tracey around the BBC Television Centre studios. The *Mirror* explained that Tracey "became a fan of Dr. Who two years ago when she went into hospital. Doctors say her interest in the doctor aided her recovery."

Tracey may (or may not) have been the same girl whom Pertwee referred to a few weeks later in Shirley Davenport's *TV Topics* column – syndicated to various local newspapers in February, including the *Derby Daily Telegraph*. Seemingly, Davenport had also dropped in on rehearsals for *Planet of the Daleks*, since Pertwee was photographed half-out of a dark Dalek casing – dressed in "casual fisherman knit sweater and slacks".

Just a few days before, it appeared, Pertwee had played host to a certain child "who worshipped him, and prayed for his survival through all his outer space ordeals." Her mother had promised her a photograph of Pertwee "if she consented to go to hospital for a vital eye operation… 'It seems the one person she followed religiously was me as a person, not just as Dr Who,' said the grey-thatched actor. 'Her mother wrote me a frantic letter, and we had the little girl at the studio for lunch and to watch rehearsals. I understand she has made a tremendous improvement, and even takes the photograph to school.'"



Just Who the doctor ordered

In fact, at the start of *Doctor Who*'s tenth anniversary year Pertwee seemed to have embarked on something of a publicity blitz. He'd been interviewed by Tim Orchard for a piece published in the *Aberdeen Evening Express* on Saturday 20 January – the day the final episode of *The Three Doctors* had aired, an adventure described as "Laugh-a-minute stuff and it's meant to be…"

"It's not intentionally funny, actually," Pertwee told him. "It's just that when they wrote the three doctors [sic] together – that's me and him and him – we all play the part in different ways. Patrick (Troughton) played him as a comic clown character so I've got to go along with him. I pretend to be irrascible [sic] about the whole thing while he fools about. That's not me!"

Certainly, the actor's personal visibility throughout the month helped snatch back the limelight from those earlier Doctors – and he had yet another promotional wheeze in mind. On Saturday 7 October the previous year, Pertwee had made a PA (in costume, driving the Doctor's kit car Bessie) at the Hanger Motors showroom in Lower Parliament Street, Nottingham, where two local car enthusiasts were exhibiting their own vehicle – a replica of a Ford Model T hot rod.

In January, the *Nottingham Guardian* explained how the Ford built by Peter Farries and Malcolm Donovan had so impressed Pertwee that "he asked them if they could design 'something that looked as though it had dropped out of space' for use in his PR work. Since then they have designed a flying saucer type creation and the chassis is already finished. When completed it is to be three-wheeled and powered by a car engine." Farries hoped that Pertwee's car would be ready to show at the custom car show at Carlton Forum over the weekend of Saturday 10 February – "And if all goes well, it is hoped that the flying saucer will be written into the Dr. Who script."

Pertwee was already booked to appear. According to Shirley Davenport, he was "keyed up" about his "revolutionary" car – complete with "doors that lift like eagle wings" and an eight-track stereo: "It can reach 100 miles an hour, if it doesn't lift off the ground first," he told her. "I'm getting it for a song, but I reckon I can sell it for five times what I'm paying for it. After all, there's nothing else like it in the world."

Evidently, the car eventually known as the Whomobile wasn't ready in time; it wouldn't make its first public appearance until September, during location filming for *Invasion of the Dinosaurs*. But Pertwee turned up at the show nonetheless, and was depicted in the local press both surrounded by children, and behind the wheel of some equally unfeasible hot-rodded creation.

He looked for all the world like he'd metamorphosed into Caractacus Potts, the fictional inventor of Chitty Chitty Bang Bang. And perhaps he had. **ALAN BARNES**

ALSO THIS MONTH

Friday the 12th
Actress Fiona Gaunt, who'd recently appeared as Helene in BBC2's lavish adaptation of *War and Peace*, was interviewed by the *Middlesex County Times*… which revealed that she'd missed out on a big break a couple of years before: "Fiona was short listed for the female lead in the Dr. Who series, but was pipped at the post by Katy Manning." But producer Barry Letts hadn't forgotten her. Within weeks, she'd be cast as space psychiatrist Dr Helen Smith in *Doctor Who*'s sister show, *Moonbase 3*.

Fiona Gaunt as Dr Helen Smith in *Moonbase 3*.

Hello, Ruby Sunday

MILLIE GIBSON has been cast as the Doctor's latest companion. In this exclusive interview, Millie tells **PAUL KIRKLEY** about swapping one TV institution for another and finding instant chemistry with Ncuti Gatwa. "*Coronation Street* was like my high school," she says, "and *Doctor Who* is my uni."

On 18 November last year, Millie Gibson emerged from the TARDIS to be revealed as the new *Doctor Who* companion, live on BBC One. Except, as it turns out, her emergence didn't go entirely to plan.

"I missed my cue!" laughs Millie, when Doctor Who Magazine catches up with her a couple of weeks on from her big reveal during the annual *Children in Need* telethon. "That's why she [presenter Mel Giedroyc] knocked on the door. I'd said to the floor manager, 'Can you tap my foot, cos I know I'm going to freeze?' And he did, but I was so nervous I missed it!"

So how long, exactly, was she in there? "Probably about two minutes," says Millie. "But it felt like a lifetime."

Well, it is a time machine, after all – one that Millie is going to get to know very well, thanks to her new role as Ruby Sunday, fellow traveller to Ncuti Gatwa's Fifteenth Doctor.

As we speak, there's less than a week to go before Millie's first shooting day on the new series of *Doctor Who,* and the 18-year-old is "buzzing" with excitement. She's been spending a few days in Cardiff, *Doctor Who*'s earthly home since 2005, getting the lie of the land. She hasn't even seen the TARDIS set yet, but the *Who* Class of 2023 have just had their first readthrough of the new scripts, hot from the imagination of returning showrunner Russell T Davies.

"I've sort of been getting the scripts bit by bit – but every time I got one, I was like, 'Oh my gosh, how can this get more amazing?'" beams Millie. "'How can this build up all together?' And now, after the readthrough, listening to all the voices... it's really lifted off the page even more. I can't wait to see it on screen."

She's also been knocked out by the reaction to her casting. "When I was about to be announced, I was really nervous," she admits. "But everyone kept saying, 'I think you're going to be pleasantly surprised...' And I genuinely was. The love from the... Whovians, I think that's what they're called? The love from the Whovians has been so beautiful – just so overwhelmingly nice and welcoming."

And the Ruby Sunday fan art has already started pouring in... "Oh my gosh, the fan art! They've even got fan art with my haircut, and that only happened last week."

This is no mere haircut, DWM points out: according to the tabloids, Millie's smart new blonde bob is a 'dramatic hair transformation', no less. "I know," she says, shaking her head. "Silly, innit?"

Doctor Who isn't the first TV institution Millie's been a part of, of course. She's spent the past three years playing reformed teenage →

> "The love from the Whovians has been so beautiful – just so overwhelmingly nice and welcoming."

Right: Millie Gibson is revealed as the new *Doctor Who* companion, live on *Children in Need* on 18 November 2022 – exiting the TARDIS to meet co-host Mel Giedroyc.

Opposite page: Millie will play Ruby Sunday opposite Ncuti Gatwa's Fifteenth Doctor.

Right: Millie played Kelly Neenan in *Coronation Street* from 2019-22.

Far right: Millie is named Best Young Actor at the 2022 British Soap Awards.

Below right: Lily Duffy (Millie Gibson) and her mum Vicky (Anna Friel) in *Butterfly* (2018).

Bottom left: Millie played Indira in *Jamie Johnson* from 2017-18.

Bottom right: Mrs Carter (Emma Ashton), Kate (Ashley Jensen), Rob (Adrian Bower) and Mia (Millie Gibson) in *Love, Lies and Records* (2017).

→ tearaway Kelly Neelan on *Coronation Street*. And it turns out the Time Lord's arrival in her life couldn't have been more… well, timely.

"I actually got the call, telling me I'd got the audition, on my last day of *Coronation Street*," Millie reveals. "My agent rang me and said, 'How are you doing?' And I was like, 'I'm a bit down, it was my last day today…' And he said, 'Well, this will keep you occupied…' When he told me what it was, I just kept thinking, 'Oh my God, this is fate, this is fate…'

"So I did a self-tape, which I sent to my agent. And he said, 'Do it again – just trust me.' Which was great, because I'm sure sometimes agents just send things off and hope for the best. Then I got a callback, inviting me to an audition in London. They said I'd be meeting Ncuti, Russell, Phil [Collinson, executive producer] and Andy Pryor, the casting director. I was like, 'Oh my gosh – what a room!' I was shaking. I'm never usually that nervous for auditions – I always think, it either happens or it doesn't. But it's just because I cared so much, and I wanted to make a good impression.

"I remember sitting in a coffee shop over the road [from the audition], just feeling really nervous. So I thought, 'I'm just going to look at my phone, to take my mind off it.' And there's Russell's Instagram pic of them all in the office, smiling and going, 'Busy day!' I knew I was going to be walking into

The Road to *Coronation Street*

Amelia Eve Gibson doesn't come from a showbiz family (though her mum is an "amazing singer"). But she can't remember a time when she didn't want to perform. "When I watch my childhood videos back, I'm always pretending to be a CBBC presenter, or something like that," she says, rolling her eyes. "So I've always been a bit of a drama queen. Acting has always been my thing. It's all I ever wanted to do."

Her passion found an outlet when she joined Oldham Theatre Workshop. "It released a side of my personality that I didn't really know I had. They helped me be more confident, and open to different personalities. It was all about getting stuck in. They really helped me develop as an actress, and I think, even decades later, I'll still be thanking them every day."

Talent-spotted at 13, she landed a regular part in CBBC football drama *Jamie Johnson*. In 2018, she played fellow Oldham Theatre Workshop alumna Anna Friel's daughter in the ITV drama *Butterfly*, then made her debut on *Coronation Street* the following year.

"I only came in for three episodes – and stayed for 207," she grins, recalling an eventful three-year stint that saw her character charged with murder, kidnapped (twice) and made homeless.

In 2022, Millie was named Best Young Actor at the British Soap Awards and nominated for Serial Drama Performance at the National Television Awards.

> “What’s so great about Ncuti is, a stranger could bounce off him without even knowing him. He’s the perfect Doctor.”

that room in a sec. But you know what? They were the loveliest, most at-ease people ever. Afterwards, Ncuti said, ‘You didn’t seem nervous at all.’ I was like, ‘You’re joking? I was absolutely *shaking*.’”

The audition was Millie’s first encounter with the Fifteenth Doctor. “They were seeing what the chemistry was like, how we bounce off each other with the lines, etcetera,” she says. “That was another thing I was nervous about – because you know chemistry as soon as you walk into the room. So if it doesn’t happen, you’d know straight away, and they’d know it, too. But what’s so great about Ncuti is, a stranger could bounce off him without even knowing him. He’s just so beautifully talented, in that aspect. He’s the perfect Doctor. And I’ll try to be the perfect companion.”

When the call to tell Millie she’d got the part eventually came, she was mid-spray tan. “It was so awful,” she laughs. “I knew it was going to be that week, so I was like, ‘Okay, every day I’m going to be in a sensible place. I’ll make sure there’s no one around me, I’ll be prepared with a coffee, and tissues.’ But then I went to get a spray tan for the NTAs [National Television Awards], and I was in the room waiting to dry off when I got this WhatsApp call, asking me to join the call with all my agents. I picked up the phone and they were like, ‘Are you good at keeping secrets?’ I said, ‘Yeah.’ They said, ‘Are you *really* good at keeping secrets? Cos you’ve got it.”

You’re in good company, **DWM** tells her: Jenna Coleman [who played Clara Oswald] got the call while buying an avocado in Marks & Spencer… “Well, there you go,” grins Millie. “It all happens.”

Millie has fond memories of watching *Doctor Who* as a child. “It was a thing me and my dad always used to watch,” she says. “Matt [Smith] was my favourite Doctor. I was in awe of Amy Pond, and I loved Rory. I love their Angel ep [*The Angels Take Manhattan*, 2012] – it always makes me cry. I remember when I was really young, my mum took me to The *Doctor Who* Experience, and there’s a bit where the Angels come towards you, which was really scary. I remember that so vividly – it was the best thing ever. I’d really, really love [Ruby] to meet the Angels.

“I also love the one with Helen McCrory, in Venice [*The Vampires of Venice*, 2010]. I rewatched quite a lot of those episodes when I first got the audition. I was like, ‘I’m just in the mood to binge it all again – bring back the magic.’

“It’s so nostalgic, for me,” she adds, “thinking back to that generation of it. Although it made me laugh, cos all the Twitter comments [after her introductory YouTube interview by Ncuti] were like, ‘*That’s* who you grew up with? I feel so old!’” →

Top left: Ncuti Gatwa and Millie interview one another for a BBC YouTube video.

Top right: Karen Gillan (as Amy), Matt Smith (the Doctor) and Arthur Darvill (Rory) in *The Impossible Astronaut (*2011).

Above right: Helen McCrory as Rosanna in *The Vampires of Venice* (2010).

Left: One of Millie’s favourite monsters in *The Angels Take Manhattan* (2012).

Right: Billie Piper as Rose in *The Long Game* (2005); Matthew Waterhouse as Adric in *Full Circle* (1980); Sarah Sutton as Nyssa in *Logopolis* (1981).

Below left: Jodie Whittaker as the Doctor and Mandip Gill as Yasmin Khan.

Below right: The US picture sleeve of the Rolling Stones' single *Let's Spend the Night Together/Ruby Tuesday* (London Records, 1966).

→ It is quite sobering, for fans of a certain age, that Millie wasn't even born when Billie Piper was cast as Rose Tyler... "I know – I find that weird myself," she says. "Because I feel like I've been on this planet longer than I have been. A bit like the Doctor..."

By **DWM**'s calculation, Millie is indeed the youngest *Doctor Who* companion to date, beating Matthew Waterhouse (Adric) and Sarah Sutton (Nyssa) by a good few months. "That's not bad, is it?" she smiles.

Has she spoken to any of her TARDIS predecessors in the ex-companions' club? "Mandip [Gill, aka Yaz] reached out when I was announced, which was beautiful," she says. "And so did Jodie Whittaker. It was so funny, I was in the car with my boyfriend, and I shouted, 'Oh my God – Jodie Whittaker's just messaged me!' He was like, 'That's such a casual thing to say...' Jodie and Mandip both said some lovely, lovely things."

Well, you're in the *Doctor Who* family now – it's a life membership. "Yeah, that's what's more of an honour than anything," says Millie. "I remember someone saying to me when I first started, that for every single companion, it's always stayed with them. Even decades on, they're still that companion at heart."

Jodie and Mandip will be relieved to know that Ruby is still representing The North across time and space. "Absolutely. For the audition, we had to make a decision whether I should do it in a neutral, London accent. My agent said, 'Try to keep it neutral, but if you slip into Manc, don't worry. It's whatever you feel comfortable with.' And so when I went into the audition, I was like" – Millie puts on her poshest, most cut-glass voice – "'*Helloo.*' I wasn't *trying* to be posh – I was trying to keep it neutral. But it was so hard, I just couldn't hack it. And by the end of it, I was like [goes full Manc] 'Ey, y'all right, Doctor?' And then I read in the scripts that Russell had made me Mancunian so I was like, 'Yeah, fab.' I kept seeing people on Twitter going, 'Finally – a Manc in the TARDIS!'"

"I keep seeing people on Twitter going, 'Finally – a Manc in the TARDIS!'"

Millie loves her character's name – and yes, despite being born 40 years after it was released, she's familiar with the Rolling Stones' *Ruby Tuesday* (no relation). What about Ruby's look – any hints she can give us about that? "I'd say the haircut is important," she teases. "I think Ruby's a bit punky, a bit spiky. Jane [Tranter], the executive producer, really described it well to me – she said: 'Ruby's one of those girls that will go to a charity shop and pick the best item off the rack.'"

And Ncuti's Doctor? "He's got such an infectious energy and personality," says Millie. "I think that's what Ruby bounces off as well. Their dynamic is... childlike in some ways. Like two schoolgirls gossiping in the corner. It's that sort of friendship. But Ncuti is just... radiant. Even the clothes they've got him in. It's going to be absolutely incredible. Honestly, what an entrance it's going to be when he finally comes on screen. I can't wait to see it."

Ruby's not the only one leaving for a big adventure, of course. Having grown up in the North West, and stayed local for *Coronation Street*, Millie has made the move to Cardiff for *Doctor Who*. "I keep telling myself, 'People my age are all going to uni anyway,'" she says. "So this can be my really cool uni."

It *is* pretty cool: forget Loughborough or Leeds – you've got the whole of time and space to explore... "Exactly. *Coronation Street* was like my high school, and *Doctor Who* is my uni." Maybe she should insist, in her future career, that she'll only ever appear in fully fledged British institutions? "Absolutely," she nods. "Are you iconic? Have you been running for 60 years?

"It's been a bit of a whirlwind, to land this so soon after *Corrie*," she reflects. "I've just been blown away. Honestly, I still don't believe it. I think the first moment I see me and Ncuti on the monitor, I'll be like, 'Okay, this is really happening now...'"

Believe it, Millie Gibson – this is really happening. Enjoy Space Uni. "I will," she grins. "I already know it's going to be one of the best times of my life. I'm so excited." **DWM**

LONDON
45-904
LET'S SPEND THE NIGHT TOGETHER
RUBY TUESDAY
THE ROLLING STONES

A Brand New Face

Left: "Millie's the best of everything," says Russell T Davies.

Below inset: Casting director Andy Pryor.

Showrunner **RUSSELL T DAVIES** describes the background to Millie's casting.

The great voyage. The finding of the companion. I always think the title *Doctor Who* is a question, and who's asking it? Well, from now on, it's Ruby Sunday. And this is the story of how we were lucky enough to find Millie Gibson.

First things first, we turn to our casting director, Andy Pryor. He's been casting *Doctor Who* since 2005, and he's a proper mate, we love the man. So the first thing for him to establish is: what kind of role is this? In simple terms, are we looking for a well-known name? Or someone new? And the answer, as with all things, is "It depends." Could go either way! But we knew that Ruby would be young – by the time Millie was cast, six scripts had already been written – and that suggested, perhaps, a brand-new face.

Then Andy and his team conjure up their lists – all the names that might work, with wildcards thrown in, plus some complete opposites, just in case, to test the boundaries. In a way, Andy's auditioning the production team, finding out what we love, what we hate, what we'd never think of.

The process needs a script. For one-off roles, we lift out pages from an episode (sometimes censoring plot twists). But Ruby's so important, I wrote something new. Well, new-ish. I took the best bits of scenes from her first two episodes and mashed them together. I cut down the Doctor's speeches, cos it's not about him at this stage, and I bumped up Ruby's. At this stage, the self-tape guidelines (a code of best practice drawn up by Equity, the Casting Directors' Guild, the Personal Managers' Association and the Co-operative Personal Management Association) say that you can ask actors to learn a script six pages long.

Andy sees a huge number of people. After whittling it down, he presents us with his final list, the tapes of ten or so people. And already, a certain name was glittering on that list. I live in Manchester, and *Coronation Street* is woven into the bones of the city. Our executive producer, Phil Collinson, produced *Coronation Street* for its spectacular 50th anniversary, so we always have our eye on the show. And for years, we'd been watching Millie, playing Kelly Neelan. On the quiet, I discreetly asked one of the *Coronation Street* writers, what d'you think? Oh, love!, came back the answer, love love love her! "She can't answer the phone without thinking of a better way to do it."

Then we started the recalls, in person, in London, with Andy, Phil, me and Ncuti. For a second audition, I'm allowed to bump up the script "to a reasonable length". I added material from episode one of the next series – the Doctor and Ruby arriving on [redacted], rewriting it so the actor can demonstrate everything; sad Ruby, happy Ruby, funny Ruby, and, this being *Doctor Who*, scared Ruby.

Blimey, we saw great people. If we'd lost Millie because she'd been cast as the next James Bond, then we had a magnificent pool of talent to turn to. It's an honour to share such good times with such talented actors. A really great day. But also… an unsurprising one. Because the one we thought would shine, shone. By chance, this audition was the day after Kelly's final appearance on *Coronation Street*. Millie walked off screen on Friday, and into our audition on Saturday, like it was meant to be!

We said yes, our bosses said yes, Millie said yes, and the adventure begins. It's so exciting – even though we've talked and planned every aspect of Ruby Sunday, it's still new, and can go anywhere. And it's still changing. Even some of the lines from the audition scripts are finding their way onto television, because they worked! And the funny thing is, Millie's the best of everything; a brand-new talent, and yet already a veteran star of all those years on ITV's Number One show.

Right at the very beginning, Andy asked us what we were looking for. Turns out, the answer is Millie! And now, the real quest begins. We're looking for something even more important. To do both Millie and Ruby proud. DWM

60 Objects, 60 Years

1963 to 1967: Flambeaux to Cybermats

In the first of an ongoing series, **JAMIE LENMAN** tells the story of one object from every year of *Doctor Who*'s existence – including historical props, desirable collectables, personal mementoes, and more...

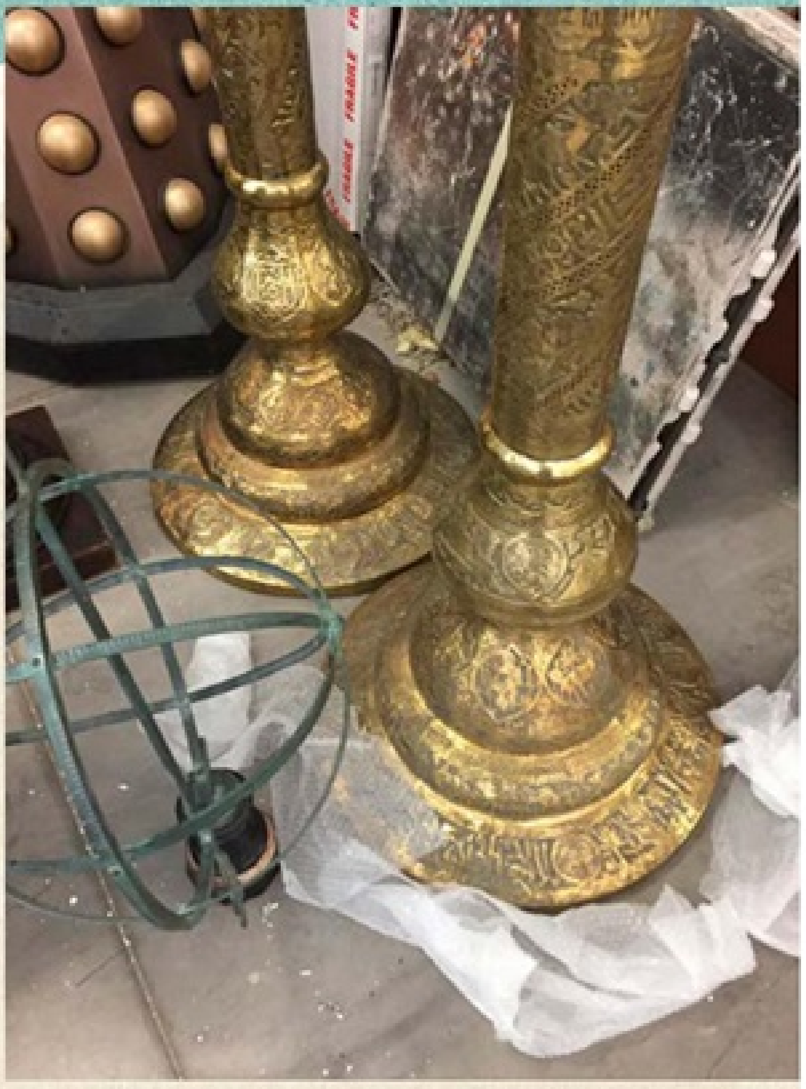
1963

Antique flambeaux

Despite only six episodes (and one repeat) having been screened by the end of 1963, a lot of the visual furniture of *Doctor Who* was already in place. The time traveller himself, the blue police box; even the Daleks had managed to squeeze in a full-body appearance after their tantalising plunger-waving at the end of *The Dead Planet*, just before Christmas.

Although designer Peter Brachacki's hexagonal schema for the central console of the Doctor's time and space machine was flashy and eye-catching, other items helped evoke the home milieu of an eccentric alien wanderer – like the twin flame holders on either side of the TARDIS doors. Along with two fine chairs, a mechanical clock, a metal globe on a tall plinth and an elaborate wooden carving of a fabulous bird, these standing flambeaux cleverly counterpointed the overtly futuristic tone of the rest of the set – all blinking lights and smooth surfaces.

Without these extra elements, the TARDIS interior would have been just another spaceman's rocket ship. But the Doctor travelled through time (and other dimensions) as well as space, so the presence of those brass flambeaux told us a great deal



about his character in a single glance. More than a crotchety old fugitive, he was a collector, an historian; a connoisseur, even. Through these objects we felt the weight of his many years exploring the Vortex, occasionally bringing home some amusing tchotchke to decorate his front parlour and remind him of his trip. But where in the galaxy would he have come by these gigantic brass flambeaux? Interestingly enough, we have a couple of clues...

Identical items could be seen in various settings on the Doctor's visits to 13th-century Cathay (1964's *Marco Polo*), 12th-century Palestine (1965's *The Crusade*) and even ancient Troy (1965's *The Myth Makers*). Of course, we know that these 'coincidences' were merely the result of a put-upon design team making the most of a limited budget, but the in-universe implications do suggest that this was a popular style of ornament that the Doctor could have picked up almost anywhere on classical or medieval Earth.

And yet, the oddest place these flambeaux have ever turned up is *back on the set* of *Doctor Who*, 54 years after their first appearance, when the team from 2017's *Twice Upon a Time* were delighted to discover that the pair they'd hired to recreate the First Doctor's control room were in fact the same two from 1963. How's *that* for attention to detail?

> **The presence of those brass flambeaux told us a great deal about the Doctor's character in a single glance.**

1964

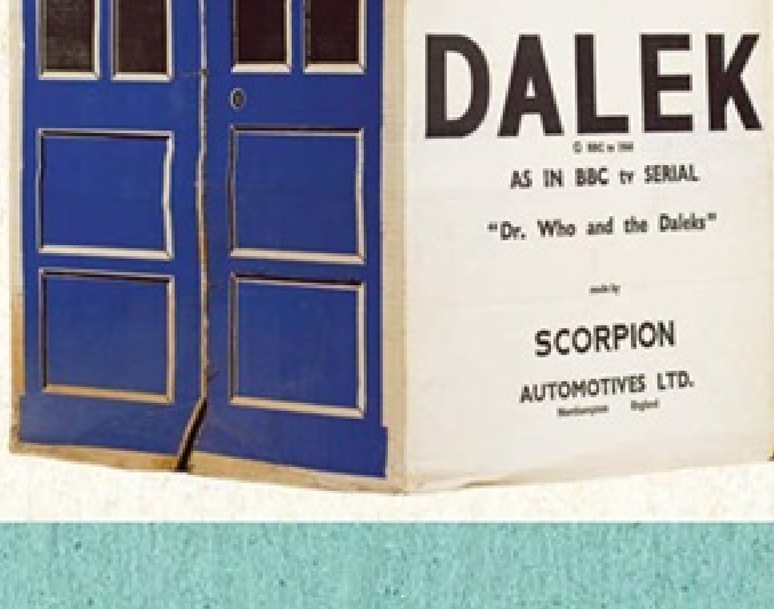
Scorpion Automotives Dalek costume

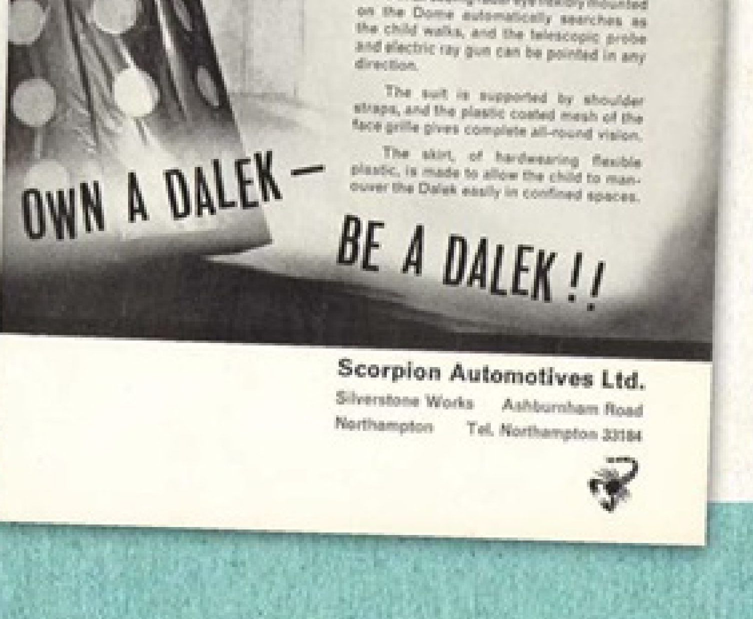
1964 was bookended by Daleks. Despite their apparent demise in February, they cast a long shadow over the cultural landscape until their inevitable return that November, in the dynamic half-dozen instalments of *The Dalek Invasion of Earth*.

Although the marketing frenzy we know as 'Dalekmania' wouldn't really hit full speed until the following year, some manufacturers got their motors running especially early. Just in time for Christmas, Scorpion Automotives produced possibly the most sought-after item of *Doctor Who* memorabilia ever made – the first ever Dalek playsuit.

"OWN A DALEK – BE A DALEK!!" screamed the promotional flyer, succinctly summing up the two main ambitions of most British children that year, and several years since. But even this was underselling the item to some degree – because not only was the playsuit an almost unnecessarily impressive replica of the famous alien monster, the box it came in had been thoughtfully decorated as a TARDIS (or at least, the front of it had). Pleasingly, the cardboard flaps even corresponded with the design of the doors, so it opened more or less the same way the real thing did. If the old adage of kids on Christmas morning being more excited about the box than the toy within holds any truth, it would have held true in this instance.

Yet the quality of the contents cannot be understated. There's no earthly explanation as to why a children's dressing-up costume should be this good (nor why the many →





the DALEKS?

These space creatures, who invaded the B.B.C. T.V. serial "Dr. Who", and were duly killed after a few short episodes, so caught the imagination of boys and girls throughout the country that millions have clamoured for their return in November.

Scorpion have obtained the B.B.C. licence to manufacture Dalek Suits, a number of which are already being used by the B.B.C.

Made with non-inflammable, durable, and weatherproof materials, Daleks are in bright attractive colours, and are easily seen by road users.

An all seeing radar eye flexibly mounted on the Dome automatically searches as the child walks, and the telescopic probe and electric ray gun can be pointed in any direction.

The suit is supported by shoulder straps, and the plastic coated mesh of the face grille gives complete all-round vision.

The skirt, of hardwearing flexible plastic, is made to allow the child to manouver the Dalek easily in confined spaces.

OWN A DALEK – BE A DALEK!!

Scorpion Automotives Ltd.
Silverstone Works Ashburnham Road
Northampton Tel. Northampton 33184

Opposite page main and below: The distinctive brass flambeaux adorned the First Doctor's TARDIS control room set for *Twice Upon a Time* (2017). Photos © Matt Sanders.

Opposite page above inset: Barbara (Jacqueline Hill), Ian (William Russell), the Doctor (William Hartnell) and Susan (Carole Ann Ford) in the TARDIS, with its doors flanked by the same flambeaux, in *An Unearthly Child* (1963).

Above left: Tegana (Derren Nesbitt) and Chenchu (Jimmy Gardner) in front of one of the same flambeaux in *Marco Polo* (1964).

Above centre: One of the pair illuminated King Richard (Julian Glover) in *The Crusade* (1965).

Above right: The flambeaux standing among the *Twice Upon a Time* props. Photo © Matt Sanders.

Far left: The box for the Scorpion Automotives Dalek costume. Photo © Helen Solomon.

Left: A promotional flyer for the Scorpion Dalek costume.

Right: The aftermath of the fire at the Scorpion warehouse.

Below left: Carole Ann Ford sat inside a Scorpion Dalek costume during a 1964 signing at the Gamages department store in Holborn, London.

Below centre: Andy Price's Scorpion Dalek costume. Photo © Andy Price.

Below right: A Chumbley from *Galaxy 4* (1965).

→ subsequent attempts shouldn't aspire to the same standard). From the top of the dome to the bottom of the mid-section, it's very closely modelled on the props used on the show – the only major difference being scale and materials. The plastic dome is exactly the right shape (a tougher job than one might imagine), the neck slats and mesh are all present, and the two arms actually pivot in their sockets, just like the real thing. Apart from a slightly more toyetic colour scheme, the only area that departs significantly from Ray Cusick's groundbreaking design is the conical PVC skirt adorned with a circular pattern, instead of the rigid chassis and bulbous hemispheres. Still, it's a neat solution to a bulky problem, and it ensures that the sacred silhouette remains largely intact.

Sadly, a disastrous fire at the Scorpion warehouse in Northampton destroyed most of the suits awaiting distribution, as well as the parts required to make more, rendering the remaining outfits some of the rarest – and finest – examples of *Doctor Who* ephemera in the entire universe.

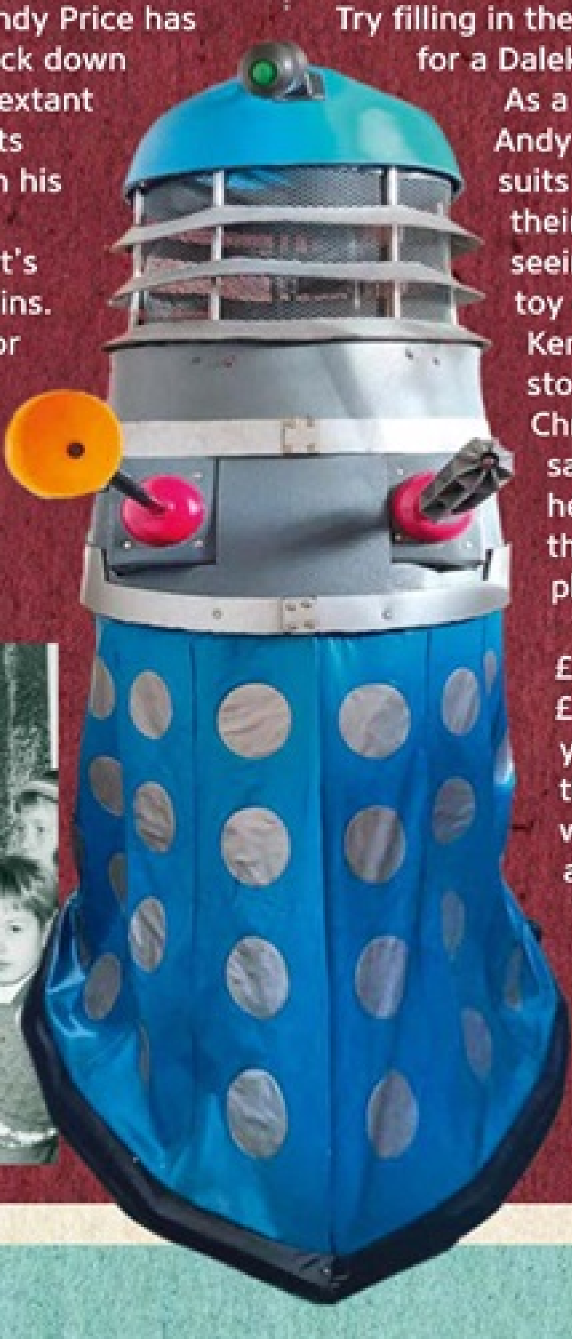
Posh Playsuits

Mega collector Andy Price has managed to track down one of the few extant Scorpion suits, and it sits on permanent display in his home 'Who-seum'.

"I had to have one – it's a work of art," he explains. "I'd been on the hunt for one for a good few years... They come up for sale every now and then but I'd missed out, either because I was too slow or the price was too high. This one a friend of mine found for me, from a collector in the USA who had *two*. Try filling in the import declaration for a Dalek dressing-up suit!"

As a child of the 1960s, Andy recalls the Scorpion suits being scarce even in their heyday. "I remember seeing a 'Scorpion' in the toy department of the Kendal Milne department store in Manchester that Christmas, but I never saw one out and about," he says, reasoning that the price may have played a part in this.

"The Scorpion was £8 15s 6d [just over £200 today]. When you consider that the average weekly wage was about £15 a week, the Scorpion was certainly the toy for posh kids. I grew up in a Lancastrian mining community – there weren't many of those posh kids about where I lived!"



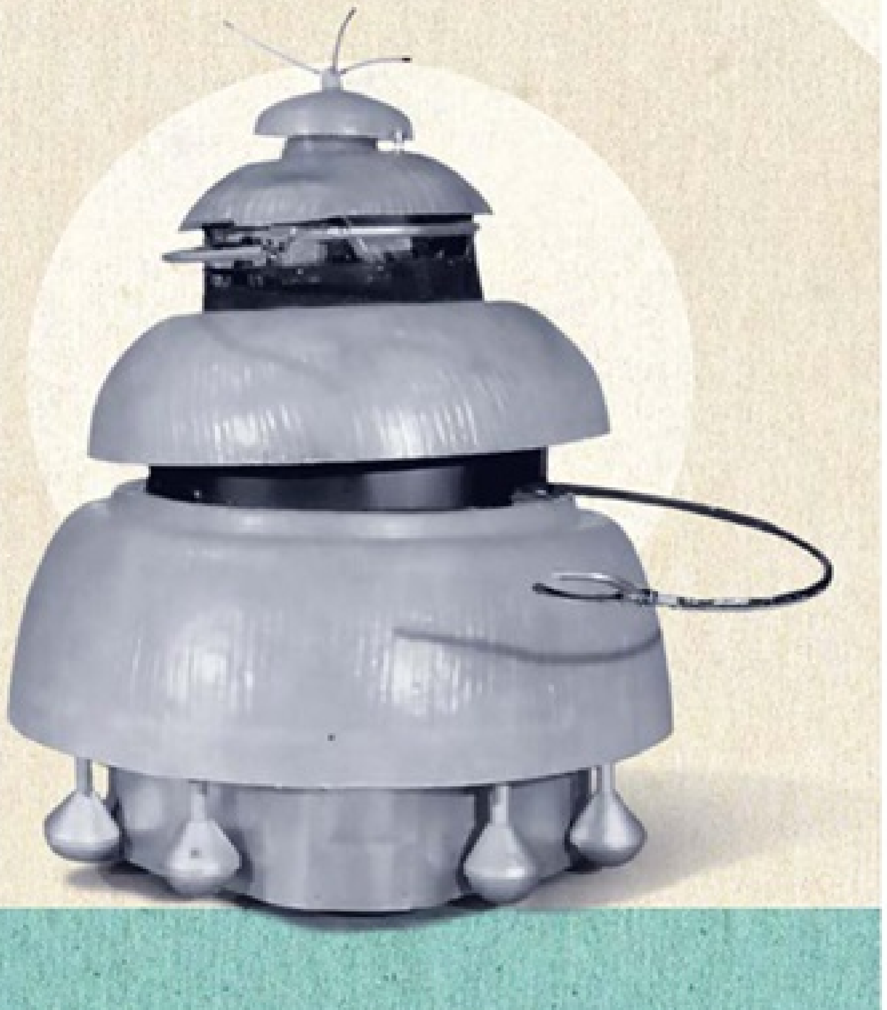
1965

Chumbley

Amidst any pop culture craze, there are two impulses. The first is to capitalise on the hip new thing in any way possible: movies, merchandise, musicals. The second is to find the *next* hip new thing.

In 1965, at the height of the Daleks' special moment, people were surreptitiously looking over their armour-plated shoulders for the next alien oddity that would capture the hearts of the nation and consign the dastardly dustbins to history. First to try and take the crown were the Mechonoids, also the invention of writer Terry Nation. Although a couple of toymakers gamely produced some tiny plastic approximations of these enigmatic globe-bots, their absence from *Doctor Who* after *The Chase* brought their day in the sun to a sharp close. There also seems to have been a concerted effort to promote the Zarbi invaders of *The Web Planet* as the latest extraterrestrial fad, but perhaps it wasn't much fun running around the playground pretending to be a giant ant and chirruping. They, too, failed to catch on.

Then, in September's *Galaxy 4*, a bright new hope trundled over the horizon of an unnamed planet. At first glance, their shape was superficially similar to that of their Skaro forebears, and they did have an impressive array of weaponry. On closer inspection, however, it was revealed that the Chumblies stood at roughly three feet high and emitted a constant stream of winsome bleeps and whistles – not exactly dangerous. Although they never really had a chance at their own series of blockbuster films, the Chumblies were nevertheless at the forefront of promotion for *Galaxy 4*, alongside the ruthless Maaga and her fembot-like drones. Not everyone was impressed. "The latest mumbo-jumbo for ABC's scarey [sic] series 'Dr Who' are the Drahvins (beautiful women whose aim is to kill) and a cuddly looking



> “I guess like the Daleks, the Chumblies are not obviously ‘men in costumes’.” **DEREK HANDLEY**

Chumbly, a bollard-like mushroom thing,” observed the *Australasian Post*.

Despite this antipodean nose-thumbing, some folks have taken the little fungi to their hearts. “Their appearance and movement is very different to a human,” says engineer Derek Handley when asked about their singular appeal. “I guess like the Daleks, the Chumblies are not obviously ‘men in costumes’. Unlike the Daleks, however, they seem quite cute, with their wobbly movement and the sounds they make.”

They are indeed awfully cute. So cute, in fact, that Derek was inspired to build his own Chumbley at 1/3 size, which featured on the recent Blu-ray release of their only proper television appearance. (A cannibalised Chumbley contributed to 1967’s *The Evil of the Daleks*, appearing atop the Emperor Dalek’s dome.) As fond as we may be of the little fellers, it’s probably unfair to compare them with one of science fiction’s most enduring creations, and indeed the whole search for ‘the new Daleks’ does seem a littl– *OH WOW, WAR MACHINES!*

1966

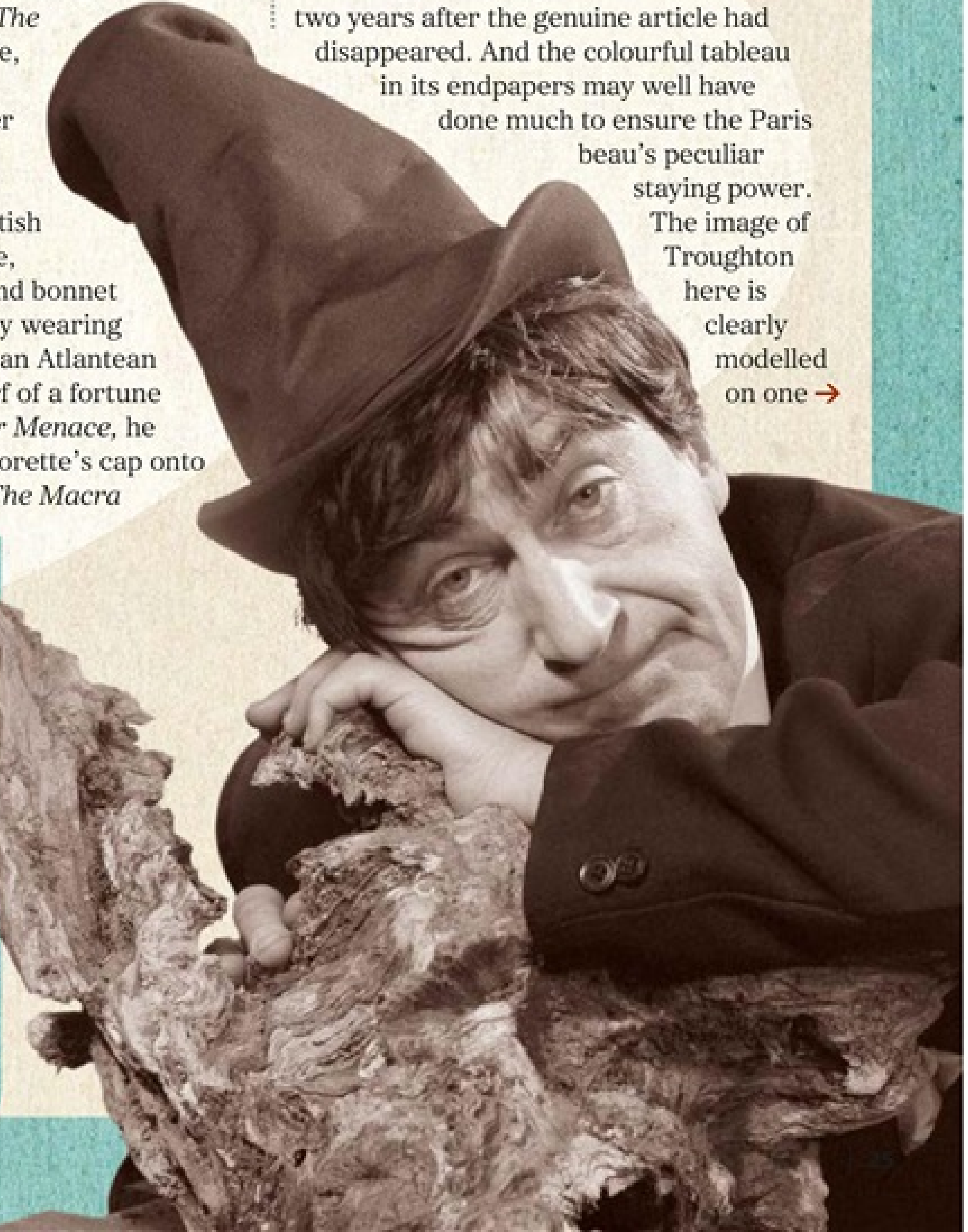
‘Paris beau’ hat

It’s odd that the Second Doctor’s unusually tall headgear should become so indelibly linked with the character, seeing as most of its screen time occurred in his debut story (1966’s *The Power of the Daleks),* and it was worn only fleetingly in his next two (1966-67’s *The Highlanders* and 1967’s *The Underwater Menace*) before vanishing altogether. By all accounts, Patrick Troughton was keen to preserve his anonymity in the role – a somewhat perverse ambition, given he was the lead in one of the BBC’s most popular shows – and during discussions regarding what he might wear, the actor made various suggestions along the lines of a ‘tough sea captain’ or even a pirate. It’s probably safe to assume each look would have come with appropriate headgear.

Even after he’d been persuaded to stick with the celebrated ‘cosmic hobo’ look, early scripts retained the idea of the Second Doctor being a lover of disguise, as if Troughton were still trying to hide in some way. In *The Highlanders*, for example, the Doctor seized a discarded tam-o’-shanter from the Culloden battlefield; later, he dressed up as both a British soldier then an old crone, with matching tricorn and bonnet respectively. After briefly wearing the ornate headdress of an Atlantean priest then the headscarf of a fortune teller in *The Underwater Menace,* he managed to sneak a majorette’s cap onto his bonce at the end of *The Macra Terror*. But after this the whole business, and indeed the original titfer, was dropped. (His adorable Jacques Cousteau number in 1968’s *Fury from the Deep* doesn’t count; likewise, his top hat in 1985’s *The Two Doctors* is close but no cigar.)

So why do we still associate it so strongly with Troughton’s Doctor? Well, firstly, because it’s excellent. Considering Troughton was essentially wearing a rougher, baggier version of his predecessor’s costume throughout his tenure, that fabulously crumpled tube of felt created a unique silhouette that made him instantly distinct. And secondly, because, although he may have abandoned it after only three telly serials (legend has it that Troughton ‘misplaced’ it), the Second Doctor wore it an awful lot during his many illustrated adventures, as seen in *TV Comic,* as well as the bizarre and frequently terrifying *Doctor Who* annuals published by World Distributors.

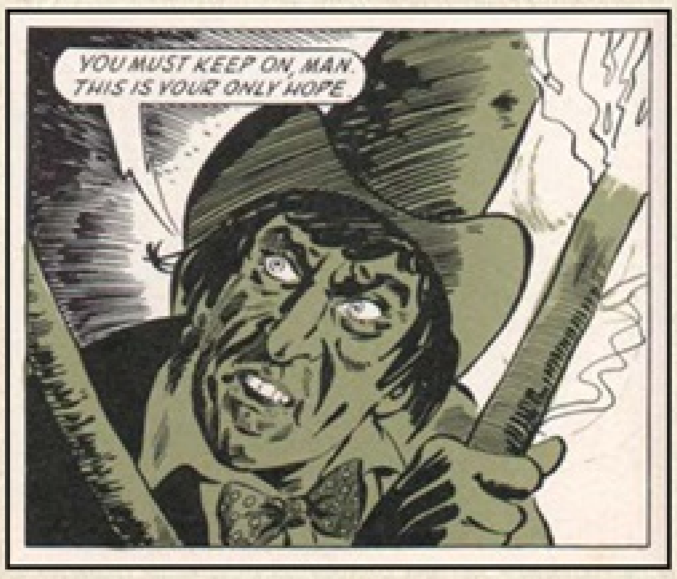
The cover of the 1969 edition remains a striking example, published almost two years after the genuine article had disappeared. And the colourful tableau in its endpapers may well have done much to ensure the Paris beau’s peculiar staying power. The image of Troughton here is clearly modelled on one →



Top left: A Chumbley joins Maaga (Stephanie Bidmead) and her Drahvins (Marina Martin, Susanna Carroll and Lyn Ashley) in a publicity photo for *Galaxy 4*.

Top right: Ben (Michael Craze), the Doctor (Patrick Troughton) and Polly (Anneke Wills) in *The Highlanders* (1966-67).
Photo © Alexandra Tynan.

Right: The hat’s days were numbered by the time this publicity photo was taken in January 1967.


YOU MUST KEEP ON, MAN. THIS IS YOUR ONLY HOPE.

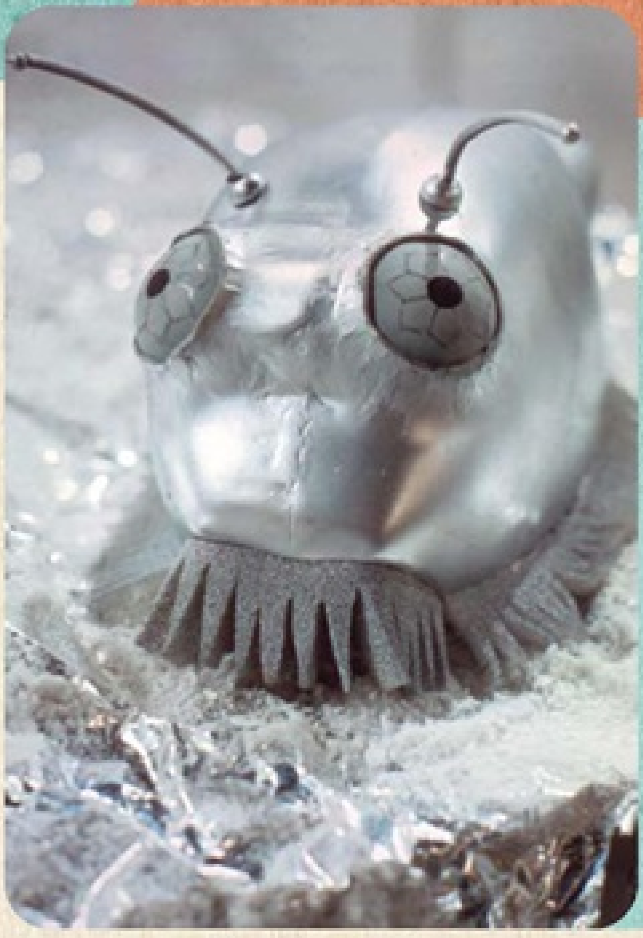
→ of his early in-character publicity shoots – the same set that saw him clowning with the equally totemic striped recorder, 500-year diary and gnarled tree root. It's little wonder that World's reference-hungry artists seized on these images as fodder for their drawings. In doing so, they may have inadvertently cemented a millinery icon.

1967

Cybermat

Despite some dalliances with the concept in 1966's *The Celestial Toymaker,* it could be argued that the Cybermat represents *Doctor Who*'s first attempt to create that old standby – an item that appears to be an innocuous plaything but turns out to be utterly deadly. Long before the troll dolls and plastic daffodils of 1971's *Terror of the Autons*, the Cybermats were the original 'adorable threat'. Why, the first time we see one in 1967's *The Tomb of the Cybermen,* companion Victoria pops the little mite into her bag for safekeeping, despite having just been told very clearly to leave it well alone.

Inspired by silverfish, the first iteration of the Cybermats was a masterpiece of design. With their wiggling, segmented bodies and friendly-looking feelers, they straddled the line between organic and mechanical in a way that cleverly echoed their humanoid creators. And it's clear that even they weren't immune to the Cybermats' charms. Look at the Cyberman who delivers them into the tunnel that connects the tomb to the main control room; he handles them with the same care and affection a child might give to their favourite guinea pig. Victoria picks hers up because that's the desired response. It's small and tactile, and you want to keep it near you – that is, until it jumps onto your neck and starts slurping down your brainwaves.



Far left: A panel from the comic strip *Freedom by Fire* – as seen in the 1969 *Dr Who Annual* (World Distributors, 1968).

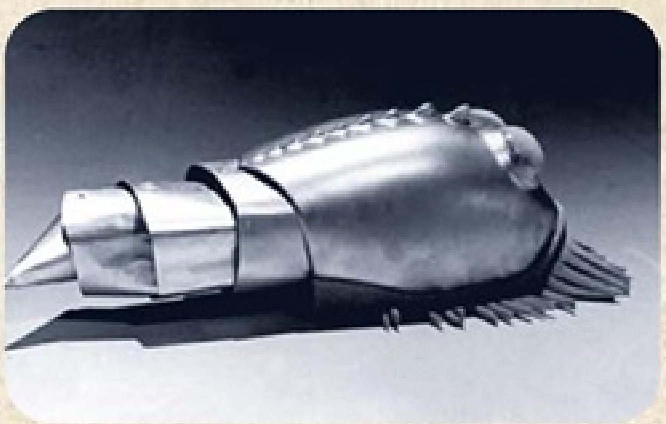
Left: A Cybermat in *The Tomb of the Cybermen* (1967).

Below right: Another type of Cybermat appeared in *The Wheel in Space* (1968).

Below left inset: Visual effects designer Mike Tucker. Photo © Karen Parks.

Bottom left: Mike Tucker's Cybermat designs for *30 Years in the TARDIS* (1993). Image © Mike Tucker.

Bottom right: The Cybermat that appeared in *Closing Time* (2011).



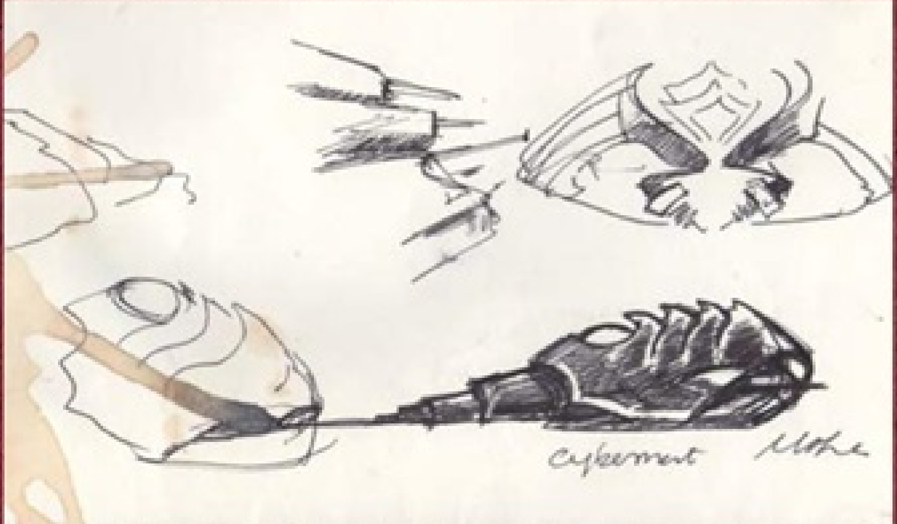
From here, the Cybermats went on a journey of what me might call 'sinisterisation', never quite as appealing as they were in that first thrilling encounter. The versions seen in 1968's *The Wheel in Space* lost the bee-like antennae and gained a stripe of spiky spines along their backs, but one of them still looked innocent enough to fool defence officer Bill Duggan, who chortled about the shiny intruder and nicknamed him 'Billy Bug'. The next time we saw the Cybermats, in 1975's *Revenge of the Cybermen*, they'd evolved into much larger, snake-like creatures, far more aggressive and much less likely to be stroked on the head. Sadly (or perhaps not), this was the last we were to see of them for some while.

It was 36 years before the tiny terrors returned to *Doctor Who* in 2011's *Closing Time*, and when they did they'd very much gone back to basics. Instead of the lumbering silver serpents from *Revenge*, these modern Cybermats were even more endearing than they were before, reverting to their essential 1960s 'minibeast' form, albeit with doleful blank stares and a ferocious set of teeth. Happily, in 2012 Character Options brought out a full-sized toy replica, so now you too can tuck one into your backpack should you happen to come across it. But don't say we didn't warn you! **DWM**

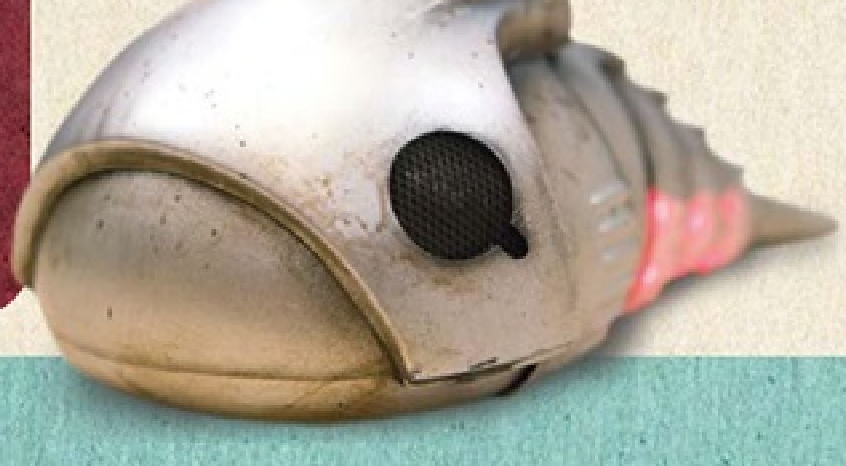
Revenge of the Cybermats

After a long holiday from *Doctor Who* in the 1970s, the Cybermen began to appear more regularly in the 1980s, accompanied by a sleek design revamp. Oddly, however, their metal-plated pets were nowhere to be seen. But, according to visual effects designer Mike Tucker, they very nearly wiggled their way into 1988's *Silver Nemesis*. "Upon seeing the scene where the policemen were overcome by gas, I suggested to [script editor] Andrew Cartmel that it was a good point to reintroduce them," he explains. "Andrew said that he had never found them remotely convincing and we stuck with the tubes emerging from the earth."

Nevertheless, designs for a new-look Cybermat were drawn up, along with sundry tantalising concepts such as a hulking 'communications Cyberman'. Sadly, neither was utilised in the finished production. Amazingly, however, fans would get a chance to see this missing branch of the Cybermat family tree in action as part of an anniversary documentary in 1993. "The Cybermat design that I had in mind eventually made its debut five years later, when [director] Kevin Davies had me manufacture the prop for *30 Years in the TARDIS*," says Mike. This new Cybermat was the only version to feature a mean-looking sting in its tail – and, apparently, hover technology!



You can see more of Mike's *Doctor Who* design work, and much else besides, at *whosfx.wordpress.com*



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THE
DWM
INTERVIEW

FROM CARDIFF WITH LOVE

In a world-first joint interview, *Doctor Who*'s executive producers **PHIL COLLINSON**, **RUSSELL T DAVIES**, **JULIE GARDNER** and **JANE TRANTER** talk to **BENJAMIN COOK** about the Beeb and Bad Wolf, the Doctor and Disney, Tennant and Tate, Gatwa and Gibson, and a classic villain from 1966…

It began as the summer of 2003 ended. Back then, Jane Tranter was the BBC's Controller of Drama Commissioning. That September, she – and Lorraine Heggessey, the Controller of BBC One – officially commissioned Russell T Davies, a sought-after writer fresh off a string of hits, and Julie Gardner, BBC Wales' new Head of Drama, to revive our very favourite show. In January 2004, Phil Collinson came on board to produce. Together they turned *Doctor Who* into one of the biggest things on TV.

Almost 20 years later, they're doing it again. "But bigger and noisier and better than ever," declares Russell, quashing any suggestion of déjà *Who*. "We're not here to produce *The Dalek Invasion of Earth*," he says, laughing. Then a pause. "We will do one day, because I love that. But none of us wants to repeat stuff."

So Russell is back as showrunner and lead writer, but with a bold, ambitious new vision for *Doctor Who*. Phil has joined him as an executive producer. So have Jane and Julie, whose Cardiff-based production company, Bad Wolf, is now making the show as a co-production with the BBC and, get this, Disney Branded Television. Three hour-long Specials starring David Tennant as the Fourteenth Doctor ("unashamedly the →

> “THAT’S WHAT DREW US IN – THE BBC’S COMMITMENT TO MAKING THIS SERIES COME HELL OR HIGH WATER.”
>
> RUSSELL T DAVIES

Left: Phil Collinson, Jane Tranter, Catherine Tate, Russell T Davies, Julie Gardner and David Tennant.

Above: Bad Wolf execs Jane Tranter and Julie Gardner.

Right: David Tennant and Catherine Tate as the Doctor and Donna in *The Runaway Bride* (2006).

Opposite page inset: Rose (Billie Piper) becomes the Bad Wolf in *The Parting of the Ways* (2005).

Opposite page below: A child spray paints "BAD WOLF" on the TARDIS in *Aliens of London* (2005).

→ Fourteenth," Russell told us a couple of issues back) and Catherine Tate as Donna Noble will explode onto our TV screens in November 2023, before Ncuti Gatwa and Millie Gibson make their debuts as the Fifteenth Doctor and Ruby Sunday in a fourth Special, airing around the festive period.

But that's the best part of a year away. And this is **Doctor Who Magazine**'s first issue of 2023, so we wanted to do something *special* – something big and exclusive. And also difficult to schedule, because these are four of the busiest people in telly. But here they all are – Russell, Jane, Julie and Phil – at 5.30pm on a Wednesday in November, video-calling **DWM** from various corners of the globe.

"All four of us! You've landed the big one," says Russell, Zooming from his home in Manchester. "And I'm here first, so I win more quotes than anyone else. There's Jane, hello!"

Jane has joined the chat, from Bad Wolf's London office. "Happy New Year, everybody!"

Phil appears next ("Hello! Aw, this is nice"), sitting at his desk at Wolf Studios in Cardiff. While we wait for Julie, he and Russell talk shop. They've had notes from the Disney execs today, on the newest edit of Special Three.

"I can't believe we missed that bit," Phil says of one particular shot.

"I know!" exclaims Russell. "We never saw the third baddie being disposed of. And now we do."

"Also," says Phil, "that S***** S** shot is so much better – of her leaping off the ground." (That last bit's been censored for spoilers.)

"How did we never realise that?"

"You see," says Jane, "that's what network executives are there for. They lift up our edits."

"Hooray," hoorays Russell. "Look, it's Julie Gardner! Hiya, darling."

Julie has joined us from her home in Santa Monica. But she's frowning. That's not very Californian. "I'm disappointed," she says. "I feel like we should all be wearing party hats, because this is for the New Year issue."

"Next year we'll do better," promises Jane.

Julie has to leave early today ("I know, I'm sorry – I have to get on a broadcaster call at six"), so never mind the paper hats, let's dive straight in...

In issue 584, Russell told us how Catherine Tate texted him after the lockdown Tweetalong [the cast and crew of selected episodes watching and tweeting simultaneously with fans worldwide] for *The Runaway Bride* in December 2020, saying how wonderful it was to see the episode again. He messaged back: "God, let's get David to do some more Doctor & Donna." He didn't really mean it, though, right?

Jane: He *definitely* meant it.
Russell: (*laughing*) You think so?

But Catherine replied: "Let's do it!!!" And five days later: "David said he'd do it in a heartbeat. Who do we need to speak to? Come on, let's get the old band back together."

Russell: Ha! And now look. The band *is* back together. That's your headline.

When did the rest of you get an inkling?

Jane: I'd say I knew before that. Russell, do you remember, you gave that really good speech at the BBC Writersroom Wales Festival [on 9 December 2019], and we were chatting backstage before you went on, and you started to talk about *Doctor Who* in a… different way. You said, "Why wouldn't you do it like this? And this, this, this." As you were talking, it was like you were laying out this vision. I thought, "Is he…?" You never said you were, but I'll always remember that as the moment I thought Russell T Davies might do *Doctor Who* again. I didn't know how, and I didn't know when, but that's when I knew.
Russell: Oh, interesting. I think other people knew before I did.

> **"JOY! HOORAY! OH MY GOD, THIS IS MAD. HOORAY AND YES, YES, YES!"**
> JULIE GARDNER

Once you knew, who did you tell first?

Russell: Julie, I must have told you. As the conversations with the BBC were starting.
Julie: I remember Russell calling me and doing a "What do you think?" – and I had a very mixed response. My first response was JOY! HOORAY! OH MY GOD, THIS IS MAD. HOORAY AND YES, YES, YES! And then I vividly remember saying, "But are you sure about going back?" Because *Doctor Who* had meant so much to us – you know, outside of the work. It was more: do you want to go back emotionally? And Russell had the best response. Talk about cutting straight through all that nonsense. He said: "I'm not going *back*! I wouldn't be interested in going back. I'm going *forward*." We're not simply going to do *Doctor Who* every year, in the same way. It's a much bigger proposition.
Russell: However, the best reaction of all was Phil's.
Julie: Did you cry?
Phil: Only because I was behind the curve, really. Russell kept it completely quiet from me. Then I went round to his house, he gave me a cup of tea, and I sat at the kitchen table and he said, "Right, so I'm going back to *Doctor Who*, and I'm going to make it with Jane and Julie, and it's going to be bigger than ever –" Before he'd finished I'd leapt up from the table and backed out of the room, into the hallway, and I fell to my knees!!
Jane: Oh my God.
Russell: He was on his knees in my hall.
Phil: For the first time, I have to say. It was like the ground shifted from under me. I just couldn't believe it. It was just the best news I'd ever heard. Honestly, I was thinking about it as a fan, because you know how much I love this show. I was thinking what amazing, wonderful news it was for this show that I love.
Russell: How innocent we were then.

In September 2021, when the BBC announced that Russell would be making "an explosive return" to *Doctor Who*, they also revealed that Bad Wolf would be joining him, partnering with BBC Studios to produce. DWM has visited Bad Wolf's filming facility in Cardiff – Wolf Studios – a fair few times in 2022.

Julie: Hooray!
Russell: The things you've seen.

The first thing that hits you is the size of it. Wolf Studios has 125,000 square feet of studio space, across five sound stages [Studios 1, 2 and 3, the herculean Studio 4/5, and Studio 6], plus the backlot, offices, editing suites, props stores…

Phil: It is vast. It allows us to take Russell's enormous ambition for the show and the brand and really, properly realise it in a home of its own.
Russell: Can I just say, the man from Disney+ walked in and went, "Oh my God!!!" He was properly gobsmacked by it.
Jane: Wolf Studios is our baby and we're very proud of it. It has all that scale and everything – you know, the ceiling height in the studio where we've built the new TARDIS set is higher than Pinewood's 007 Stage! But also, part of our whole mantra is to open the doors to serve the local community. So there's a classroom, we give tours to school kids…
Phil: And there's Screen Alliance Wales [set up by Bad Wolf to educate, promote and train production crews], which reaches out into the community. So we can use this wonderful show to give opportunities to lots of people who might not otherwise have them. That, I think, is absolutely right and part of the spirit of *Doctor Who*, and what the show means, and the whole gorgeous ethos of the show.

In October 2022, the BBC confirmed that, for the 2023 Specials and the series beyond, they'd be joining forces with Disney Branded Television "to transform *Doctor Who* into a global franchise by bringing the series to Disney+. Under a shared creative vision" that will "deliver this quintessentially British show to future generations on an unprecedented scale". This feels huge. Is it?

Russell: It is. It's glorious. It's worth saying that, to begin with, the entire impetus for that was from the BBC. It was their next →

BAD ROMANCE

BADWOLF

DWM readers will have noticed that Bad Wolf, the production company, takes its name from *Doctor Who*. "The name and the formation sort of go hand in hand," explains Jane.

In 2008-09, Jane and Julie moved out to Los Angeles, where, for the next eight years, Jane led BBC Worldwide's American arm, with Julie as Senior Vice President. "We had many, many adventures," says Jane, "but we'd sort of evaded doing what every other sensible producer who has our sort of experience does: set up our own production company. We knew, when we came to do that, that we wanted to have our roots in the UK. And it felt to Julie and me that, actually, if we looked back over our journey together, it's like there was someone shouting, 'It's Wales, stupid!' So when it came to naming the company, it had to be Bad Wolf, because it literally felt like we'd been leaving messages for ourselves across time and space."

In 2005's *The Parting of the Ways*, Rose Tyler stares into the Time Vortex and becomes the godlike 'Bad Wolf', scattering the words throughout eternity as a sign to herself. "That whole story – of words and letters scattered across the universe, to make a path to come back together – felt romantic, and epic, and emotional, and truthful for us," adds Julie. "Little did we know, when we named our company, that we'd all end up making *Doctor Who* together again one day!"

Russell says: "Isn't it funny, that kid graffitied those words on the side of the TARDIS [in 2005's *Aliens of London*] completely randomly. I was here in this room when I typed that – 'A kid spraying graffiti on the TARDIS, big letters, *BAD WOLF*' – and then off it goes into the world. No plan for it to live on. But I sat here thinking, why 'BAD WOLF'? He didn't graffiti 'GINGER WOZ 'ERE' or 'WEST HAM'. Why did he spray 'BAD WOLF'?"

POLICE PUBLIC CALL BOX
BAD WOLF

→ future for *Doctor Who*. That was decided before any of us came on board.
Julie: That's absolutely right.

So from November 2023 the BBC will continue as *Doctor Who*'s exclusive home in the UK and Ireland. Elsewhere in the world, new episodes will premiere on Disney+. Was it always a shoo-in that *Doctor Who* would need a streamer partner?

Julie: It was always needed – how do you make a show like this, in 2022, without that co-producing partner? But it wasn't a shoo-in, because the market is really complicated and cut-throat. You know, I felt frightened: "Are we going to find someone? How do we do this?" There were a lot of things to work through.
Russell: And that's where we had the support of the BBC, actually. The BBC backed *Doctor Who* before anyone, a streamer, had been signed up. That's what drew us in – the BBC's commitment to making this series come hell or high water.
Jane: Our task was to find a partner who understood both the particularity of *Doctor Who*, but also how that particularity could resonate across the world – and how to do that without ruining the particularity. And Disney+, they were the best in class.

Some DWM readers might be wondering how this collaboration between the BBC and Disney will affect the tone and content of the show. They'll be anxious that *Doctor Who* doesn't lose its individuality, or its Britishness, or that oft-cited indefinable magic. How can we be sure that it'll still be the *Doctor Who* we know and love?

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HIS DARK MATERIALS
THE AMBER SPYGLASS

Left: Dafne Keen and Amir Wilson on location for the third series of *His Dark Materials* (2019-22).

Below left inset: Russell's script for the first episode of *Doctor Who*'s next series.

Below right: Verity Lambert on set with the alien delegates during production of *Mission to the Unknown* (1965).

Opposite page inset: Kevin Stoney as Mavic Chen in *The Daleks' Master Plan* (1965-66).

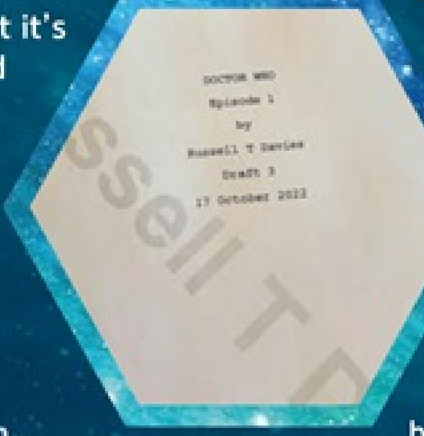
Opposite page right: Ncuti Gatwa and Millie Gibson will play the Fifteenth Doctor and Ruby Sunday.

Julie: I'd say there's three answers to that. Number one: Russell.
Russell: And number two: T. Number three: Davies.
Julie: I think that's probably true.
Russell: (*laughing*) I'm sorry, I shouldn't have said that.
Julie: No, but number one *is* Russell. Disney+ is buying into his vision, and Russell's vision is very, very clear, and it's very British, and it's everything your readers will want it to be. The second thing is the BBC. The BBC own *Doctor Who*, and the huge strength of *Doctor Who* for Disney+ is the title, having a known brand. And having that commitment from the BBC in terms of UK funding – that's all very, very appealing. And the third thing is Bad Wolf, what we understand the show to be, and how we're here to serve Russell's vision.
Phil: Bad Wolf is so internationally renowned now. If any production company is going to embody the spirit of the expansion of this brand, and everything Russell wants to bring to it, it is Bad Wolf. The fearless way they've arrived in this industry and taken it by storm is amazing. So *Doctor Who* couldn't be in a better place.
Russell: And I want to say, because Jane is too modest, but sitting here on this Zoom you've got the executive producer of *Succession*. And *Industry*. And *The Night Of*. And *His Dark Materials*. It's not a bad place to start, and Disney+ know that and respect that. We're in a good position. We're very happy. And I know people are, naturally, worried about American producers having notes on things. Well, don't be. They're giving excellent notes. And I'm here to tell you, you haven't watched a drama on British television in 20 years that *hasn't* had American notes on it. Everything is a co-production. Watch the credits. All your favourite dramas have

MAGIC NUMBERS

There's been a lot of press speculation about the Disney deal will boost the show's resources. Will *Doctor Who* be getting a bigger budget?

Russell: Yes. But it's not the reported budget. Is this worth saying?
Jane: I think it's really, really worth saying. I'd like us to say this.


DOCTOR WHO
Episode 1
by
Russell T Davies
Draft 3
17 October 2022

There have been reports in the press saying £10 million per episode. So that's *not* true?

Russell: That has been exaggerated. If that was the budget, I'd be speaking to you from my base on the Moon. That is not the budget, and I worry that misinformation like that creates false expectation. Nonetheless, we have a lovely, handsome budget, and we're very happy with how we're proceeding with it.
Jane: It's a really good budget for us. But we are not *Game of Thrones*. Or *The Rings of Power*.
Phil: I still spend 75 per cent of my day in meetings, trying to work out how many monsters we can afford and how we can make it look like we've got twice as many, how we can revamp that set and re-use it, how do we take these massive, ambitious, brilliant, gorgeous scripts and make them absolutely the best we possibly can for the money we've got. Which is what Verity Lambert [*Doctor Who*'s original producer] was doing in 1963. It's always been a show that reaches beyond its means and pushes every creative person.
Russell: And that's a good example of Disney notes. They sent us a note on episode one [of Ncuti's first series] that said, "That opening isn't as much fun as the other episodes." It was a great note. So I've written a new opening –
Phil: An *expensive* new opening.
Russell: – and it's broken everyone's backs. But it's absolutely worth doing.
Phil: It's brilliant. Readers, just you wait.

American co-producers. It's really, completely normal. And if you want any more reassurance, let me just tell you that we're about to transmit the words 'Mavic Chen' on television for the first time since 1966! It is absolutely still the same show.
Julie: I've got to hop off, but the last thing I will say is, Disney is marvellous. They care about the show, and they love Russell's vision. It's a proper working relationship, but their hearts and souls are true.
(*Julie leaves the chat.*)
Phil: What a great departing line!

I'm still reeling from Russell's Mavic Chen revelation.

Russell: I knew I'd win you over in the end.

Let's talk about Ncuti Gatwa. Tell us about the casting process.

Russell: As ever, we turned to Andy Pryor [casting director] and said, "Bring us the best in the land." We saw all backgrounds, all genders –
Phil: We saw men, we saw women, we saw one non-binary actor.
Russell: I think, as a rule, we were looking for younger – most of the people we saw were under 30 – but not as a *definite* rule, and kind of new talent. Ncuti's not exactly new. He's world-famous already with *Sex Education* [the Netflix show in which he plays Eric Effiong]. But we weren't looking for an older, established face. And in he walked. The last person to audition. It sounds like one of those stories you tell as an anecdote, but Ncuti was absolutely the last person in and everything clicked into place. I sat there thinking, "Why didn't we just offer [Ncuti the part]? Why did we need to audition the man from *Sex Education*? Of course he's brilliant."
Phil: There was another actor who had already read on a different day, who we all loved –
Russell: Yes!
Phil: – and I think, as we were heading towards the end of the final day, Russell and I were thinking, "It's going to be that person, isn't it?" And then in walked Ncuti and absolutely stole the part. He took control of it and did things with it that I'd never seen an actor playing Doctor Who do. It was just extraordinary.
Jane: I don't think I'll ever forget that audition tape. Because I hadn't been given a tip-off. Russell and Phil hadn't said, "All eyes are on Ncuti." They just sent them all through, and it was the most extraordinary audition I've ever seen. I didn't even clock that it was Eric. He was *the Doctor*.
Russell: And here we are at the beginning. We barely know what he's going to do yet. That's the exciting thing. What will we be saying in a year's time? It's the most thrilling, thrilling journey ahead. It's going to be great, and *you* know it.

"THEN IN WALKED NCUTI AND ABSOLUTELY STOLE THE PART." PHIL COLLINSON

I do know it. I was on set for Ncuti's first day [full report in DWM later this year] and I remember turning to you, Russell, and you, Phil, after his… it wasn't even his first take, it was just a rehearsal, and going, "Oh… my… God."

Phil: I remember that!
Russell: You were blown away.

I had goosebumps.

Russell: Although, it is worth saying – let's not leap ahead too soon – when we all came together, and when the BBC was setting up this deal, it was with David. The return of David and Catherine is so extraordinary, and that gave us the wind in our sails, that gave us the confidence. When we didn't know how the studios might work, what the financing would be, who the streamer was, what the scripts would be like, we didn't know anything… but we had two spines, two geniuses, two beating hearts of the production in David and Catherine, and let's thank them for stepping forward. And we're all keeping a secret on this call: we know how glorious those three Specials are. Hee-hee-hee!

Let's talk about Millie's casting too. She auditioned, right?

Jane: The auditions were done [on 24 September 2022] in these funny little Bad Wolf offices we have in London. She was brilliantly confident and centred and just a shining star. The wattage of her stardom is very, very bright.
Russell: We showed those auditions tapes to the BBC and to Disney, and everyone instantly went, "Millie, Millie, Millie."
Jane: And she's just 18! One of the things we worried about with the companion is, who do you put up against Ncuti Gatwa? And she held her own, in her own way, as →

FROM CARDIFF WITH LOVE

> "I feel fearless now, because I know it will be really, really, *really* good again."
> JANE TRANTER

Left: Old friends Russell T Davies, Phil Collinson, Jane Tranter and Julie Gardner are working together again.
Photo © Russell T Davies.

Below: Presenters Mel Giedroyc and Jason Manford welcome Millie to the *Children in Need* stage as she's revealed as the new *Doctor Who* companion.

→ Ruby would with the Doctor. And it just clicked between them.
Russell: The fact that Ncuti adored her really shone out of that audition.
Phil: He came down to London on his day off and did a day of auditioning with us.
Russell: As, many years ago, Chris Eccleston did with all the potential Roses. It's a good thing to do. But I'd had my eye on Millie for a while, because I'm still watching *Coronation Street* [in which she played Kelly Neelan from 2019 to 2022] and, I tell you, the writers obviously loved her. Over four years, I noticed her getting more and more to do. That reached the most extraordinary synthesis of plots where she was on a drug heist, and her father had been kidnapped, and she was being accused of murder, at the same time as she was winning North-West Regional Hairdresser of the Year!

We've all done it.

Russell: That's true. I'm a dab hand with a curling iron. But they liked this girl so much that they had these plots all jammed together. Genuinely, I know those soap writers and that's a very good sign, when they're writing for someone that amount. And Phil's run *Coronation Street*. [He produced the show from 2010 to 2013.] You know what it's like for those stars, don't you?
Phil: Yeah, they are so famous. So Millie has had her preparation for *Doctor Who*. But at the same time she's completely open and ready to embrace the next stage of her career. She completely gets how transformative this will be for her – she's fearless about that, and I love that about her.
Russell: At the same time, no one is ever ready for *Doctor Who*. We're not, we're still not. After all these years it's still new, and challenging, and blinding, and brilliant – and that's part of the adventure. It's so much fun finding out.

You love it, don't you? You all still love it.

Russell: With all of our hearts. And I tell you what, so do the BBC. After all these years, I'm struck by how much the BBC loves this show and has staff completely dedicated to it. People like Luke Spillane on the socials, and Maneet Lawson in marketing, and Jo on publicity, and Vanessa on branding – they absolutely adore this show. They're so versed in it and excited by it. When you say, "There's a new companion, let's announce her on *Children in Need*," they're not fazed. They're so behind it.

To bring this interview full circle, I was wondering –

Russell: – when are we coming back next?

Every couple of decades, please. Like the Nemesis Comet.

Russell: *(laughing)* Wahey!
Phil: We're the Halley's Comet of *Doctor Who*. Put that on the cover.

I was wondering, all this is a far cry from filming the 2005 series in a shed in Newport. How does it feel, looking back on those early days?

Jane: It's like it was written in the stars. But I never felt remotely anxious about it back then, because I had faith in Russell. I had this enormous confidence, because I knew the least that would happen is that it would be really, really good. And I feel fearless now, because I know it will be really, really, *really* good again.
Russell: We knew what we were doing, even back then. That's the truth. And the thing is – the whole idea behind this interview, the band is back together – we *are* very good friends. We've supported each other through terrible losses, terrible things have happened, we've been to funerals of partners, but also we've had great meals together and great laughs. There's a great bond between us, which was forged by *Doctor Who*. It's never gone, and I love these people, and I'm so happy to be working with them again. **DWM**

Next issue: *An exclusive interview with executive producer Joel Collins.*

Explore the landmark years of *Doctor Who*'s history...

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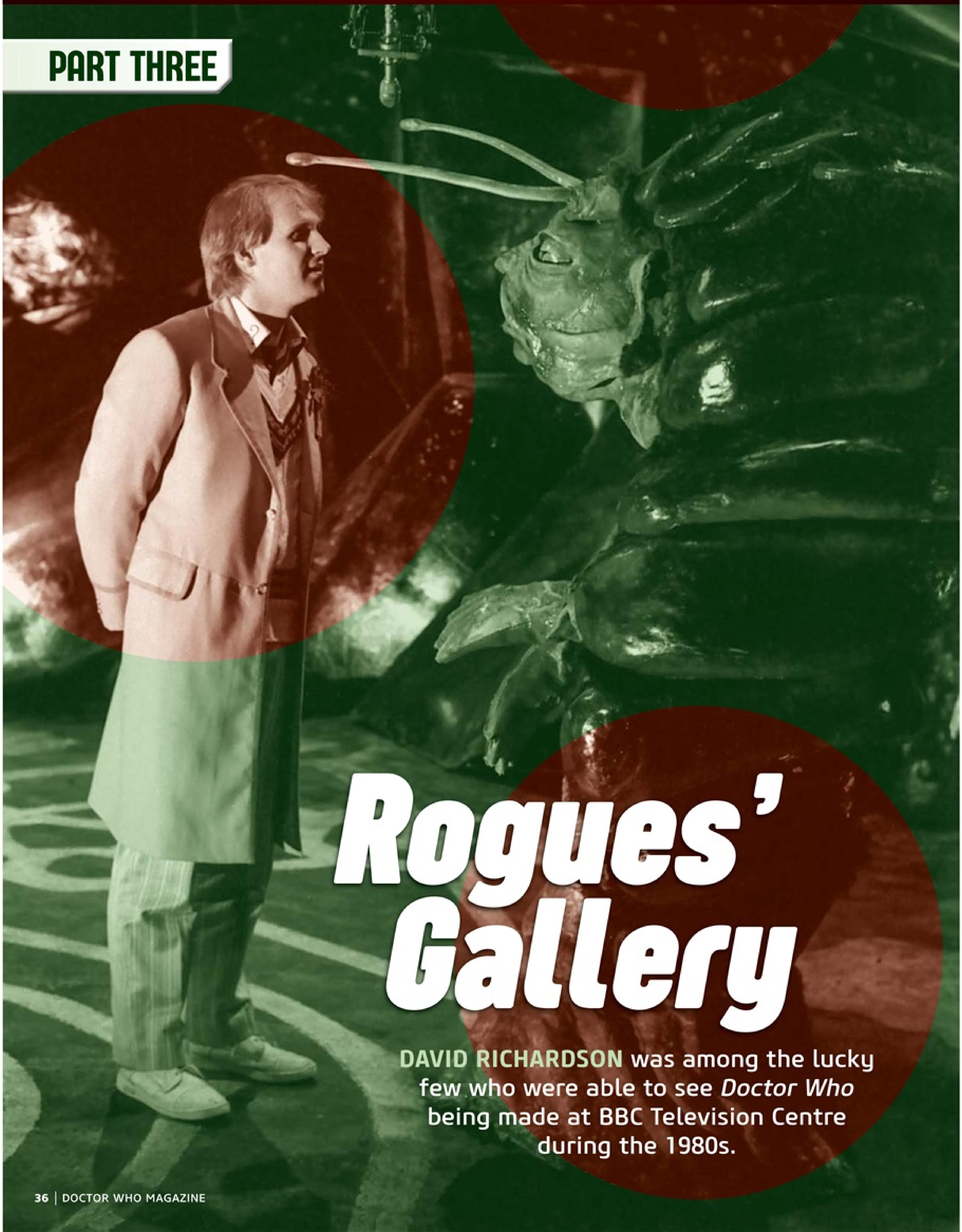
PART THREE



Rogues' Gallery

DAVID RICHARDSON was among the lucky few who were able to see *Doctor Who* being made at BBC Television Centre during the 1980s.

It was August 1983, and I was a 20-year-old student in Nottingham. An acquaintance of mine worked for the BBC, and had invited me to London. Why? To watch some of the recording for the new series of *Doctor Who*.

I remember arriving at Television Centre, walking through reception and into the tea bar, and seeing scruffily clad colonists scoffing iced buns and drinking coffee from BBC paper cups. Onwards through the doors of TC6, and we stepped onto the planet Frontios. Ahead of us, at the far end of the studio, was a raised laboratory set. In front of that, a huge tray containing lots of tiny pieces of cork (to be used for the sequence in which TARDIS traveller Tegan is pulled into the bowels of the planet). To the left of that was the Frontios 'high street', where Peter Davison stood, holding a hat stand. "All we need now is a console room to go around it," said Mark Strickson, playing companion Turlough.

There we were, watching the story's penultimate scene playing out and having no idea of the context. The scene took ages to get through – partly because the police-box prop had to be wheeled in and the materialisation effect achieved.

The context was provided for us by Mark Strickson, who came over and looked after us, generously, for much of the afternoon. He told us how the recording process worked, pointed out all the different people in the studio and what jobs they did, and fired up my enthusiasm for working at the BBC – which I'd begin doing just two years later...

Coincidentally, I'd missed my Big Finish colleague-to-be and future 'Voice of the Daleks', Nicholas Briggs, by just one day. Then a drama student at Rose Bruford College, Nick had been invited to the *Frontios* recording by one of his teachers, Ron Jones – the story's director.

"When we arrived in the studio, Ron showed me around and said I had a free run of the whole place as long as I didn't get in anyone's way," recalls Nick. "It was slightly overwhelming. I could see all the sets. There was all sorts of banging and crashing, things being hammered into place. It felt brash, chaotic and very grown-up."

Nick would eventually work with all of the lead cast of the time – not just as an actor, but also writing, producing and directing audio dramas for Big Finish. What were his first impressions on meeting the Fifth Doctor?

"Peter Davison struck me as extremely diligent. He seemed very absorbed in his performance, constantly muttering his lines under his breath, and often nipping behind the set to try things out. I sneakily followed him a couple of times, at a distance, to see what he was up to. He'd be there, sotto voce, doing the full, physical Doctor performance. He was always word perfect."

Six years before writing *Ghost Light* (1989), Marc Platt was an excited fan taking his first steps into Television Centre to watch the making of *The Awakening* (1984), in which an ancient alien probe was uncovered behind a church wall. He recalls the thrill of the lift journey from main reception to the second floor, where the studio observation room, known as the gallery, was located. "The titles were chalked on a board at the door," says Marc, "so that was the first time you'd find out what a story was called. We saw the sequence where the Malus comes through the wall – the →

"THERE WAS ALL SORTS OF BANGING AND CRASHING, THINGS BEING HAMMERED INTO PLACE." NICK BRIGGS

Opposite page: Rehearsing the scene where the Doctor (Peter Davison) confronts the Gravis (John Gillett) in *Frontios* (1984).

Left: *Frontios* costume designer Anushia Nieradzik with a young David Richardson. Photo © David Richardson.

Left inset: David Richardson today.

Below: Norna (Lesley Dunlop), Range (William Lucas), Plantagenet (Jeff Rawle), the Doctor and Tegan (Janet Fielding) in Part Four of *Frontios*.

Bottom left: A Tractator costume on the *Frontios* studio floor. Photo © David J Howe.

Bottom right: Lesley Dunlop with Mark Strickson (as Turlough) on set.

Right: The Malus head behind the wall of the church set for *The Awakening* (1984) – with Peter Davison, Keith Jayne (as Will Chandler) and Polly James (Jane Hampden).

Far right: Graeme Harper directs Christopher Gable (as Sharaz Jek) and Nicola Bryant (Peri) in *The Caves of Androzani* (1984).

Below left: Sylvester McCoy (as the Doctor) consults the script for *Ghost Light* (1989) beside its writer, Marc Platt. Photo © Ian Mackenzie.

Below right: Marc Platt with script editor Andrew Cartmel on the *Ghost Light* spaceship set. Photo © Ian Mackenzie.

→ whole wall fell apart and a huge head came through. It took a long time to set up and they had to keep doing it again and again. When we were there, I heard it as 'the Malice' and then I saw it on TV and discovered it was actually the Malus... I still think I prefer 'Malice'!"

In some ways, Marc's professional journey was similar to other fans – who, having seen behind the curtain, went on to jobs at the BBC. Before the 21st season had finished recording, Marc could observe *Doctor Who* whenever it was in studio.

"I took a couple of days off work to watch *The Caves of Androzani* [1984]," he says. "It was an extraordinary production because Graeme Harper was so dynamic. He was directing it in a different way – he was down on the floor while everyone else tended to direct from the control room. He added this energy to it and had all these ideas. For instance, in one scene he put a card over the camera lens in close-up, and then pulled it back to represent a door opening. Things like that worked wonderfully. There was also a full-sized mock-up of the Magma beast's head on the studio floor, an exact replica of the one that was walking round. I think it was for close-ups, but they never used it. Perhaps they ran out of time."

Excited by the prospect of witnessing Peter Davison's regeneration into Colin Baker, Marc was disappointed to find himself ejected from the gallery, which was then padlocked. John Nathan-Turner was taking no chances of the big moment leaking.

I visited the observation gallery several times during Colin Baker's first season, particularly during the second recording block of *Timelash* in December 1984. It was a few days before Christmas and the festive edition of *Top of the Pops* was taping in the next studio. It seemed that the Scenic Department had invested in a job lot of silver tinsel, which was festooned across the *TOTP* set and inside the Timelash itself. Spirits were high, even though there were clearly delays caused by the

THE *DOCTOR WHO* EXPERIENCE

It's surely no coincidence that many of the fans who attended recordings in the 1970s and 80s went on to work in the entertainment industry. The creativity on display in the *Doctor Who* studio was, it seems, infectious.

"It was utterly fascinating," says Nick Briggs of the viewing experience. "I'd always been interested in behind-the-scenes stuff, and was really keen to work in television, so I adored it."

"Everything was out of sequence," adds Marc Platt. "You didn't have a script, so it was like doing a jigsaw puzzle of random scenes, trying to work out what on earth was going on. It was absolutely mesmerising."

"I just sat in silence, drinking it all in," continues Nick. "It all seemed rather more industrial and workaday than I'd imagined. It didn't feel like an artistic process. They'd rehearsed it, planned it to the nth degree, and now they were just getting it in the can. Everyone seemed to have a very institutional, slightly long-suffering tone. No one was relishing any key moments or saying, 'That's brilliant.' Bish, bash, bosh, they were getting it done professionally and dispassionately. No nonsense. No fuss. Clock's ticking!"

"It was very special to me because I learned from it how it all worked," concludes Marc. "I didn't know when I first started going there that I'd end up writing for the show. It was just a wonderful experience to watch all that creativity going on."

animatronic Morlox creature, as it menaced companion Peri – one reason, perhaps, why an infamous *Doctor Who* blooper made it onto the screen.

"I watched that scene where Neil Hallett [as Maylin Renis] is adjusting controls and one of them comes off in his hand," recalls Peter Anghelides, now a producer at Big Finish. "He slots it back in place without comment and continues with the scene. At the time, I thought 'I wonder if they'll retake that?' – because it was obviously in shot. But they didn't, and now it's one of those bloopers that people remember."

Just a few months after visiting *Timelash* I got my first job at the BBC, working as a clerk in the Costume Department. I was allocated to a room full of costume designers, among them Ken Trew, who was assigned to the upcoming Season 23. When the first four episodes entered studio, some of the recording days fell across a weekend, enabling me to watch whole days from the studio floor. I remember Colin Baker arriving with a huge jar of sweets for the crew, a tradition that ran throughout his tenure.

"I'd forgotten about that," says Colin today. "I just wanted to show everyone that I might be the 'leading man' but I knew I was part of a team that I valued and respected. I'd guested on too many shows myself where the 'lead' wasn't terribly interested in anyone else, and I didn't want to be that person."

Because I was part of the costume team, albeit not one of the crew, no one questioned my presence in the studio. I was sitting in the dressing room chatting to Ken when Colin joined us – perhaps surmising from my dumbstruck silence that I was a *Doctor Who* fan. "Visitors on set were fine by me as long as they didn't distract in any way while we were shooting," says Colin. "I do remember on one occasion asking the floor manager to move two people who were standing in my eyeline and chatting audibly while I was doing a scene. They were [BBC Director-General] Alasdair Milne and [Managing Director of BBC Television] Bill Cotton, I discovered. I'm surprised I ever worked again!"

"Generally, people were shown around when we were rehearsing," adds Nicola Bryant, who played Peri. "I don't remember anyone being there when we were actually recording. We were so pressed for time I don't think they would have taken that risk."

> **"GENERALLY, PEOPLE WERE SHOWN AROUND WHEN WE WERE REHEARSING."**
>
> NICOLA BRYANT

By the mid-1980s a very large number of fans were now working within the BBC. Scripts, schedules, designs and castings were passing over their desks and the *Doctor Who* gallery was getting somewhat crowded. This was noticed by John-Nathan Turner, who, trying to identify these observers, sent his production secretary to the viewing gallery to take a list of names – which those present refused to give. He responded by cutting the audio feed to the viewing gallery. "I was at the recording of [1986's] *The Trial of a Time Lord* Parts Five to Eight," says Marc Platt. "The sound was off but you could still hear Brian Blessed from the studio floor through two sheets of thick glass!"

Nathan-Turner's next step was to lock the gallery, although official guests were allowed through the doors. Among them was Mike Phair, who was on the studio floor for Parts Nine to Twelve of *Trial* – a murder mystery aboard a space cruise liner. "I was diagnosed with bone cancer in November 1985 and had my right leg amputated the following month, followed by 18 months of chemotherapy," explains Mike. "My mum wrote to the *Doctor Who* Appreciation Society, who passed her letter onto the production office. I was 20 years old. Colin wrote to me and invited me to the studios. It was Wednesday 13 August 1986, Studio 3. I watched Colin interact at the desk in the lounge when he pulled out the bunch of flowers for Yolande Palfrey [as stewardess Janet] and Denys Hawthorne [as officer Rudge]. After Colin left the role, I was invited to see him in the play *Corpse*, and I went backstage afterwards to chat with him. I have →

Above: Colin Baker (as the Doctor), David Chandler (Herbert) and Eric Deacon (Mykros) in a tinsel-draped set for *Timelash* (1985).

Below left: Recording the scene in which Peri and the Doctor watch as Kamelion (Dallas Adams) dies in *Planet of Fire* (1984). Photo © David J Howe.

Below right: Mike Phair (centre) with producer John Nathan-Turner and Colin Baker during production of *The Trial of a Time Lord* (1986). Photo © Mike Phair.

Above left: Part of the TARDIS interior set outside the studio, waiting to be installed. Photo © David Richardson.

Above right: Set construction in progress for *Dragonfire* (1987). Photo © David Richardson.

Right inset: John McLay, who visited the sets of *Paradise Towers* and *Dragonfire* in 1987.

Below left and right: The viewing gallery, plus details of *Dragonfire*'s Iceworld sets. Photos © John McLay.

→ yet to meet Colin personally in the intervening years to thank him for his kindness."

Exactly a year after his first visit, Mike would return to TC3 on 13 August 1987, as a new Doctor, again travelling with Mel, explored the Iceworld realm of *Dragonfire*... where he met a new companion: Ace.

From my own perspective, that story was wonderful to watch in studio because it depicted such a clearly defined world. It was summer outside, but in the studio the glaciers and ice caverns had been brilliantly realised by designer John Asbridge and gorgeously lit by Don Babbage. Also, Sylvester McCoy and Bonnie Langford were always captivating to watch. Sylvester was an explosion of creativity and ideas, affability and physicality, while Bonnie Langford (as Mel) was already a seasoned professional who never missed a mark and always had a warm smile between takes.

John McLay started working for the BBC in the accounts department before becoming a dresser. "I never got allocated to *Doctor Who*," he sighs, "but I have memories of walking around the empty sets of *Paradise Towers* [1987] and *Dragonfire*, which were endlessly fascinating close-up," he says. "I remember watching Sophie Aldred's first lines as Ace from the gallery. That was very special."

> **"I REMEMBER WATCHING SOPHIE ALDRED'S FIRST LINE AS ACE FROM THE GALLERY."** JOHN McLAY

In the summer of 1988, a set of rehearsal scripts landed on my desk at the BBC. I sat reading *The Happiness Patrol* with a sense of wonder. The description of the Kandy Man as a sinister figure, dressed like an undertaker but with a skin of confectionery, was captivating. Then the recording day arrived, and a radically different interpretation was unveiled.

Peter Ware – now deputy editor of *Doctor Who Magazine* – was also there in the studio visitors' gallery. He remembers: "There were audible gasps from fans as the Kandy Man was revealed for his first scene. I loved the design, but thought: 'The JNT haters are going to have a field day with this one!'" Nicholas Briggs, too, was watching the monitor. "I remember thinking it was the most ridiculous thing I'd ever seen," he says. "I was a very serious fan and thoroughly disapproved."

On 17 July 1989, Marc Platt finished work at the BBC's archive catalogue and walked into Television Centre. TC3 was deserted, but the sets for the first block of *Ghost Light* had been erected and dressed for the next day's recording. After years of submissions to the production office, one of his scripts was now being made. "Until recently, the house of Gabriel Chase had only existed in my head," he says. "My work was finished, but now I could walk round it. The thoughts were made flesh."

Marc spent five days following the recording from the studio floor. "The creative experience was wonderful. It felt like family," he beams. "'Getting your thoughts right is what we strive for,' said production assistant Valerie Whiston, with touching conviction, in a break between

ALTERNATIVE ATTRACTIONS

What other series did *Doctor Who* actors pop off to see in production while they were working at Television Centre?

Louise Jameson (Leela, 1977-78)
I went into the *I, Claudius* studio and met Derek Jacobi. It was astonishing to observe that switch from articulate friendly actor to the stuttering and insecure Emperor. It seemed effortless, but it can't have been.

Matthew Waterhouse
(Adric, 1980-82)
Dressing rooms had a feed so we could hear what was happening on the studio floor – and I discovered that by turning the dial it was possible to eavesdrop on other studios. When the atmosphere on *Who* got tense it was nice to hear a costume drama, where everyone seemed calm and serious.

Janet Fielding (Tegan, 1981-84)
I can remember me and my make-up lady, Lesley, sneaking into the next studio to watch Ry Cooder rehearsing for *The Old Grey Whistle Test*. That was pretty damn cool.

Nicola Bryant (Peri, 1984-86)
Top of the Pops often pre-recorded on a Wednesday, so if we were in the studio we popped in. JNT's rule was not to wear your costume, because then it would be seen before the story went out. I'd frequently spend my supper break on the floor of *Top of the Pops* having a good bop!

Colin Baker
(The Sixth Doctor, 1984-86)
I saw quite a few *Top of the Pops* recordings. We used to meet our friends in the 'Assemblies' – Green, Red and Blue – which were food and drink outlets adjacent to the studios. You would often see a headless Cyberman having a coffee with a uniformed policeman and a nun.

scenes. But I wondered how it would look to anyone perched up in that eyrie, aka the viewing gallery, where I'd been so many times until suddenly being part of the production team."

"I saw the dinner party scene," says Peter Ware, "and the Doctor's confrontation with Light – the sets were beautiful. Particularly impressive was the way that Sylvester checked on how certain scenes should be lit, to match the luminosity of his enemy. He worked so hard to get the best out of a complex script."

Ghost Light marked the end of an era; the very last time that *Doctor Who* would be recorded at Television Centre. "No one knew at the time," says Peter, "so there was no sense of occasion, or loss or sadness." Adds Marc: "In the last days, increasing numbers of 'guests' were allowed onto the studio floor during recording. In retrospect, I wonder if JNT already knew this was their last chance."

Fast-forward four decades, and the experiences described in this article are no longer limited to the privileged few. Many of the *Doctor Who: The Collection* Blu-rays include lengthy chunks of studio footage among their extras. The viewer can sit in on the sessions for *Dragonfire* and *Ghost Light* – but also *Earthshock* (1982), *Time and the Rani* (1987), and many others.

"I think it's really nice that it exists," says *Doctor Who* Appreciation Society co-founder Jan Vincent-Rudzki, who first visited the studio floor in the 1970s (see last issue). "It still doesn't give a full appreciation because they're recordings that are latched to the VT machines. So we still saw a lot more because we'd see them rehearsing. They don't give the full impression of how boring it could be!"

"There were a lot of repeated takes," agrees John McLay. "But we were there! Watching it! It could be slow watching, but we loved it. Watching the actors get serious for a take and the occasional fun in between. It never got tiring." **DWM**

Above left: Derek Jacobi as Emperor Claudius in *I, Claudius* (1976).

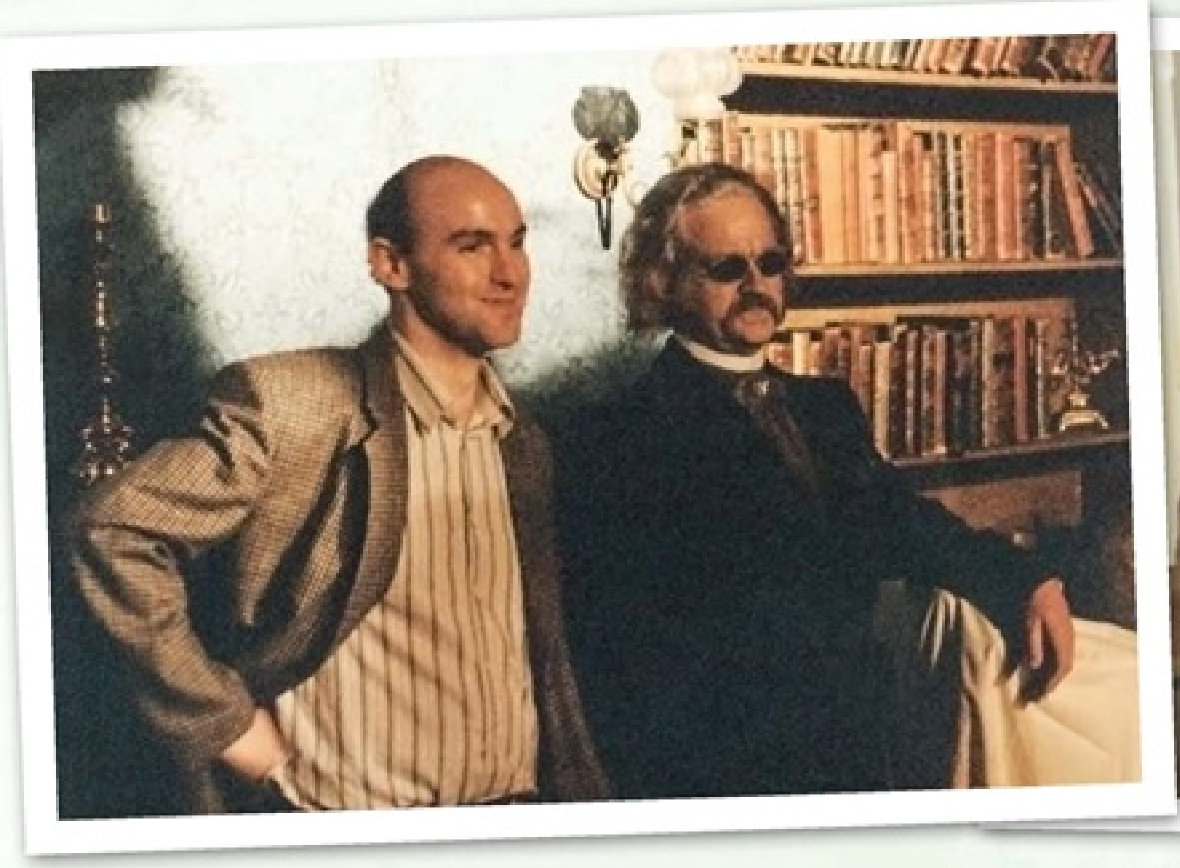
Above centre: Ry Cooder on *The Old Grey Whistle Test*.

Top right: DJ Gary Davies with audience member Nicola Bryant on the 2 August 1984 edition of *Top of the Pops*.

Above right: Michael Attwell as Bates, with a body-less Cyber-head, in *Attack of the Cybermen* (1985).

Below: Marc Platt with Ian Hogg (as Josiah) and Sophie Aldred (Ace) on the *Ghost Light* sets.

Photos © Jon Cox.



No Time to Die

The fourth episode of *The Daleks' Master Plan* incorporated not only the first-ever death of a *Doctor Who* companion – but also the premature demise of a 41st-century James Bond! SIMON GUERRIER and RHYS WILLIAMS reconstruct the shocking thrills of 1965's *The Traitors*...

CG illustrations by RHYS WILLIAMS with GAVIN RYMILL and ANTHONY LAMB

To recap: from their secret HQ on the planet Kembel, the Daleks are plotting the conquest of the solar system in cahoots with its guardian, the power-hungry Mavic Chen. Desperate to warn the Earth authorities of this evil scheme, the Doctor and his time and space-travelling friends, together with Space Security agent Bret Vyon, have hijacked Chen's space yacht, the Spar. But, following

a forced landing on the penal planet Desperus, a criminal convict has sneaked aboard, taking Katarina – the Trojan servant girl who'd only very recently joined the TARDIS crew – as his hostage.

Such was the state of play at ten to six in the afternoon on Saturday 4 December 1965, when *Doctor Who* viewers tuned in to *The Traitors*, the fourth episode of *The Daleks' Master Plan*. Less than five minutes later, Katarina was blasted out of the Spar's airlock, along with her assailant, the vicious Kirksen. This, the first-ever death of one of the Doctor's travelling companions, was a huge moment for *Doctor Who*.

Writer Terry Nation, the Daleks' creator, had envisaged Katarina's death scene being executed by simple means in the TV studio. His draft script asked for a still image of a starry night sky, over which would be superimposed a photograph of the hapless girl – "a Mona Lisa smile on her face [and] her hair streaming". Then the photograph would be seen to blur, and she'd be gone...

A similar effect had been seen at the end of the final episode of *The Time Meddler*, first broadcast the previous July – around the time Nation was writing *The Traitors*. *The Time Meddler*'s director and designer, Douglas Camfield and Barry Newbery, both returned to *Doctor Who* to work on the unusually long, 12-part *Master Plan* – applying their skill and imagination to an adventure set primarily in the year 4000 AD, whereas both had previously only worked on serials set in Earth's past or present.

One might find it surprising, then, that – contrary to Nation's intention – shots of the dead Katarina were in fact pre-filmed. But those abstract *Time Meddler* images of the Doctor and his friends lacked definition, with the star field visible through their faces; they didn't actually look like they were floating in space. Instead, Camfield aimed for a more realistic depiction, employing a wide range of technical equipment: a Mitchell R35 high-speed camera (for slow-motion footage), an 18' x 12' back-projection screen (for two specially prepared photographs of the Moon in space), and... a trampoline.

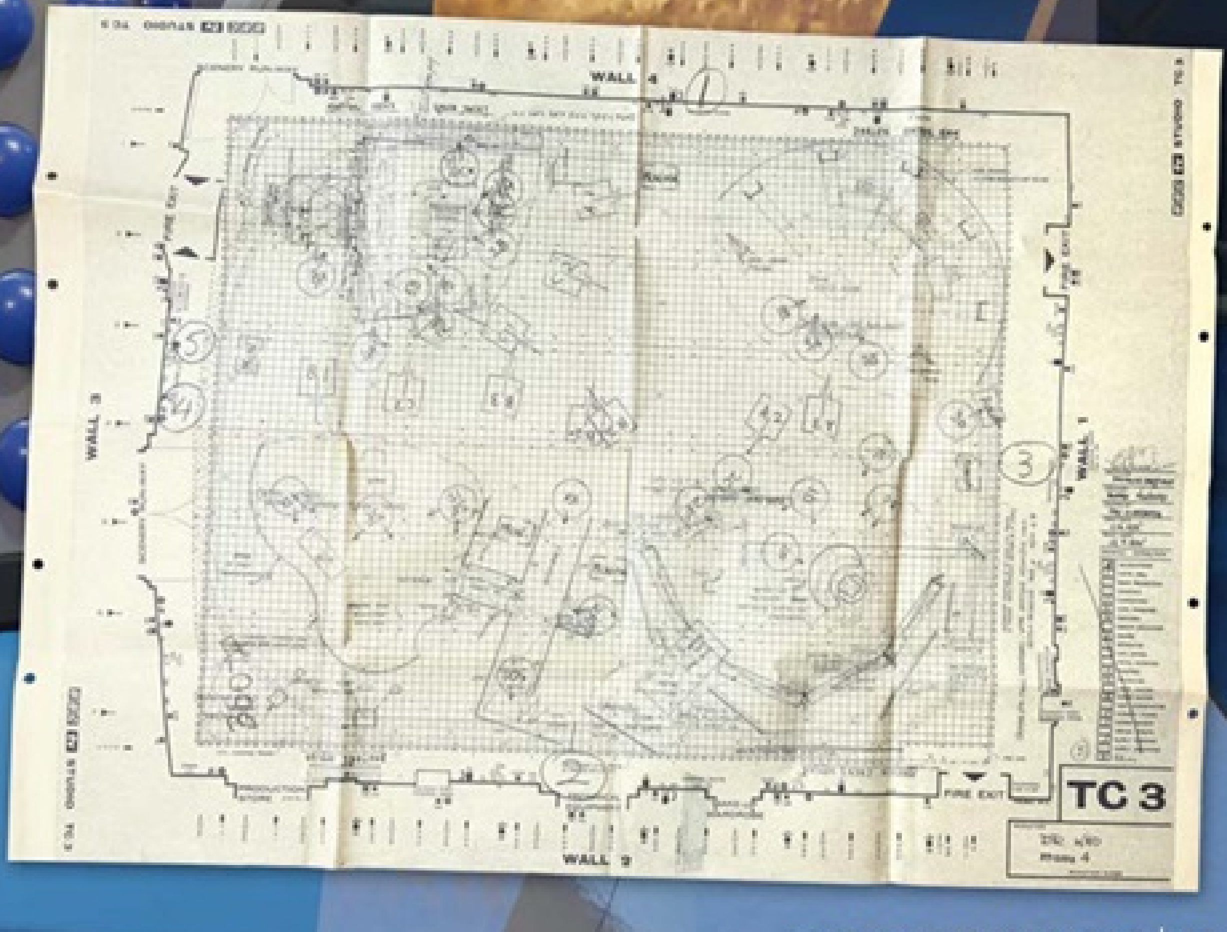
On Monday 27 September 1965, actress Adrienne Hill attended the BBC's Television Film Studios in Ealing, well in advance of the studio recording of the rest of the episode – and of Katarina's debut in the preceding story, *The Myth Makers*. "I loved filming my death," she told Doctor Who Magazine in 1986. "It was the first thing I did!" She added: "We did that on a trampoline, with the cameras filming below us, jumping up and down, somersaults, the lot. I was very proud of that and I'm terribly sorry it's been lost. It was very acrobatic." It also achieved exactly what Nation had envisaged; Hill spoke of "floating about gracefully, my hair streaming behind me."

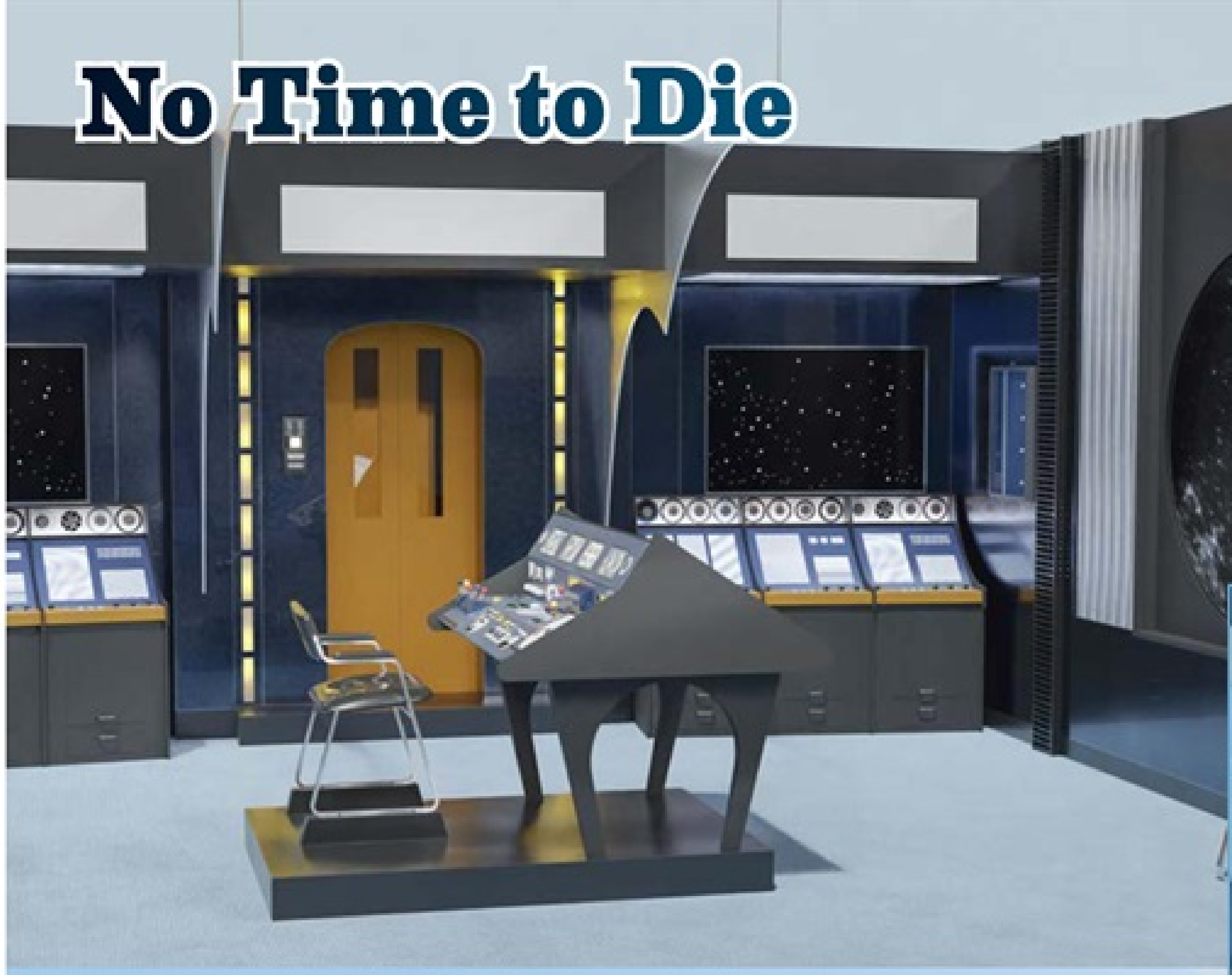
The film sequence was played into the studio recording of *The Traitors* on Friday 12 November 1965, in Studio TC3 at BBC Television Centre. With the original videotape long since wiped, with every known film recording missing, and without on-set photographs or off-screen telesnaps to consult, much of the episode remains a mystery. However, the studio floor plan does survive, from which we can extrapolate some of what made it to the screen throughout the course of this extraordinary episode... →

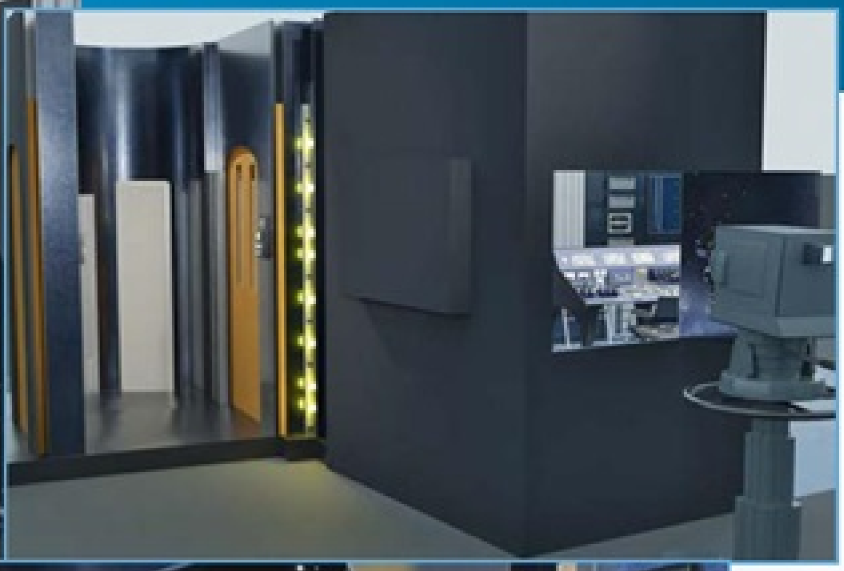
Main image: A CG reconstruction of the Daleks in their control room on the planet Kembel – as seen in *The Traitors*, the fourth episode of *The Daleks' Master Plan* (1965-66).

Above left: Adrienne Hill as the doomed Katarina.

Below: The studio floor plan for *The Traitors*.
Image courtesy of Richard Bignell.







Above left: A CG reconstruction of the Spar set. Behind the circular opening (right) is a painted canvas of stars.

Top right: The rear side of the Spar set – with the airlock in which Katarina grappled with Kirksen on the left, and a camera pointed at the hidden panel on the right.

Above right: Another view of the Spar set – with a camera looking through a hidden panel on the left, and airlock door controls on the right.

Below inset from top: Designers Barry Newbery and Raymond Cusick.

Below right: A CG reconstruction of the Dalek control room. The domed "SFX column" in the centre is surrounded by five tall columns with overhanging piers.

1: Spar Doors

The mammoth *Master Plan* was assigned two designers – Barry Newbery and Raymond Cusick, responsible for six episodes each. "We generally worked separately," Newbery told the fanzine *The Frame* in 1991, as "we were simply too busy to spend time conversing".

The interior of Mavic Chen's Spar 7-40 ('spar' being a portmanteau of 'space car') appears in the surviving second episode of the story, *Day of Armageddon*, and so was designed by Cusick. "When we both had sets in the same studio [like this]," added Newbery, "we got together with the director in advance and worked out how the space was to be divided up, fitting tracings of set diagrams onto a studio floor plan."

A surviving Graphics Requirements form relating to a "cabinet", made by Shawcraft Models for *Day of Armageddon*, notes that Newbery was to be consulted for further detail, so some collaboration clearly did occur. The form requests a "strip of film, black with clear voids of different shapes" and "opaque Perspex panels to be painted black with slot voids." It seems that these panels were inset on the Spar's main control desk, with the backlit loop of film pulled horizontally behind, creating a randomised pattern of moving lights.

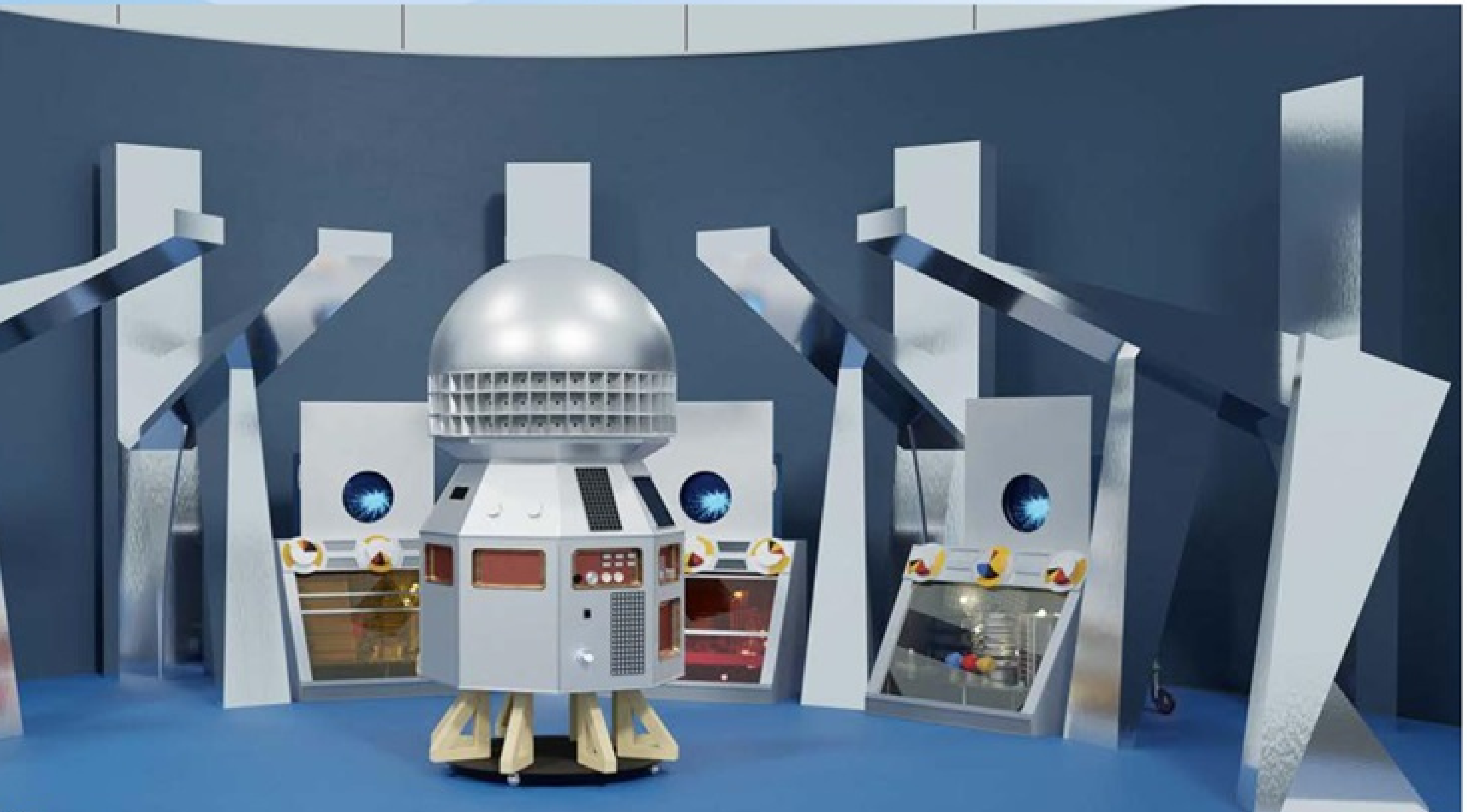
As a cost-saving measure, the Spar's control desk and six upright consoles were re-used in the sixth episode, *Coronas of the Sun*, in the Dalek Pursuit Ship. The upright consoles later appeared in *The Power of the Daleks* (1966) and *The Ice Warriors* (1967).

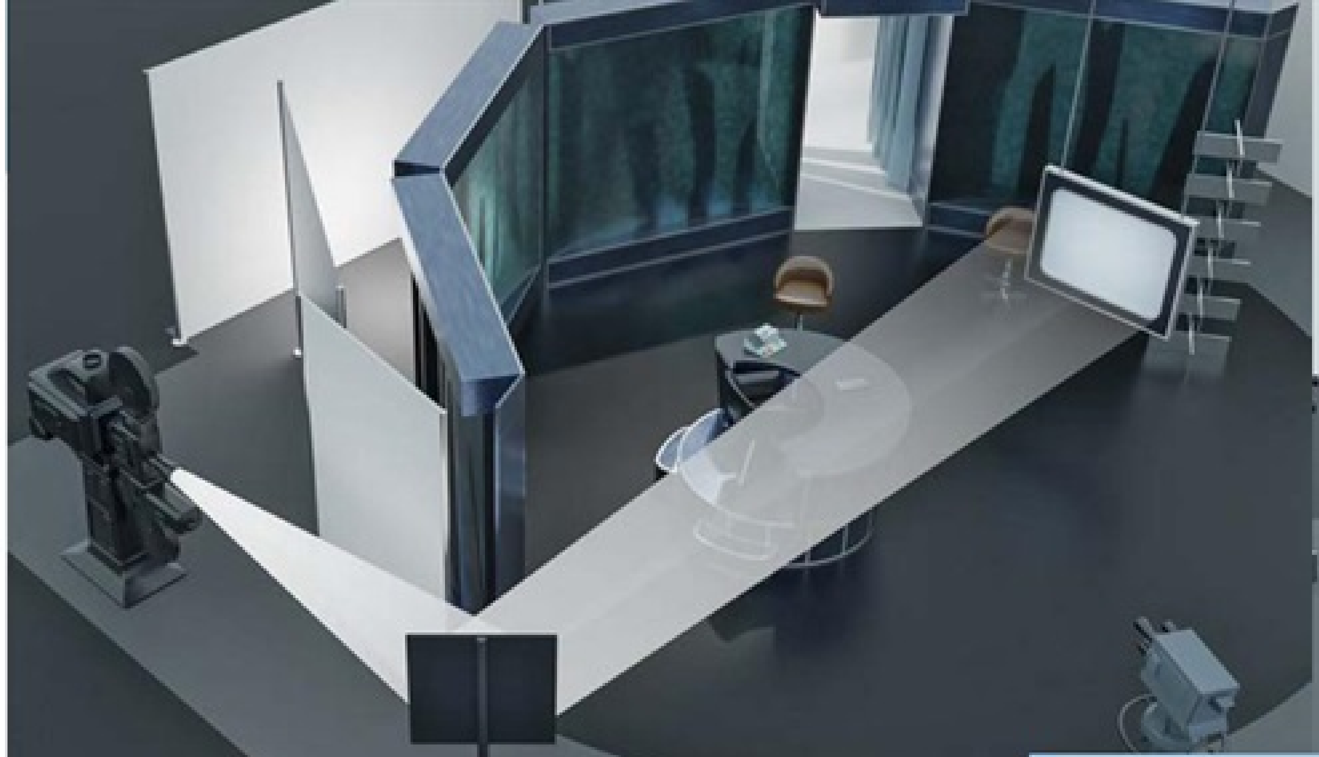
The left wall of the set incorporated a hidden "camera panel", which opened to allow an extra angle of shooting. On the floor plan, three triangular outlines are labelled "units B, C & D, on castors". Whatever these were, on *The Traitors* they would have been either outside the cameras' field of view or in the way of their required positions, so we don't think they were used.

Two rectangular windows displayed a vista of stars: gently blinking lights set behind dark gauze. A larger circular window was backed by a wide canvas of painted stars, which was initially hidden behind a grey board. When the Spar took off, the grey board could be lifted upwards on scenic hoists, revealing the canvas. The canvas was suspended just above the ground, rigged to 'swing' from right to left past the circular window – suggesting movement.

2: Out of Stock

The Daleks' control room first appeared in the previous episode, *Devil's Planet*, the draft script of which simply describes "The usual array of banked instruments" – which is exactly what Newbery provided. His set was a close approximation of the control room seen in





Above left and right: A CG reconstruction of Mavic Chen's office, showing the "identity projection" mechanism. An upright mirror is angled at 45 degrees to the screen, while a projector is hidden behind the set.

Left: Another view of Chen's office, with his motorised revolving desk in the foreground.

Below: An overhead view of the studio floor.

Nation's draft script requested a "rather space-age desk".

Mission to the Unknown (1965), the one-off prelude episode broadcast five weeks in advance of *The Daleks' Master Plan*.

Much of this scenery came from stock. The three wedge-shaped instrument banks had appeared in every Dalek story bar *The Chase* (1965), and the domed "SFX column" had been built for an adaptation of George Orwell's *Nineteen Eighty-Four* recorded earlier in the year.

After recording of *The Traitors*, just three days before the control room was due to appear in the following episode, Newbery was informed, to his dismay, that the SFX column had been badly damaged in storage. This meant that in the next episode, *Counter Plot*, another stock prop – the central column from the Daleks' time machine, as seen in *The Chase* – would be used in its place.

3: You Spin Me Round

For the office of Mavic Chen, distinguished Guardian of the Solar System, Nation's draft script requested a "rather space-age desk", at which Chen would consult a hand-held photograph of far future 007-a-like Brett Walton (later Bret Vyon), marked "WANTED FOR TREASON".

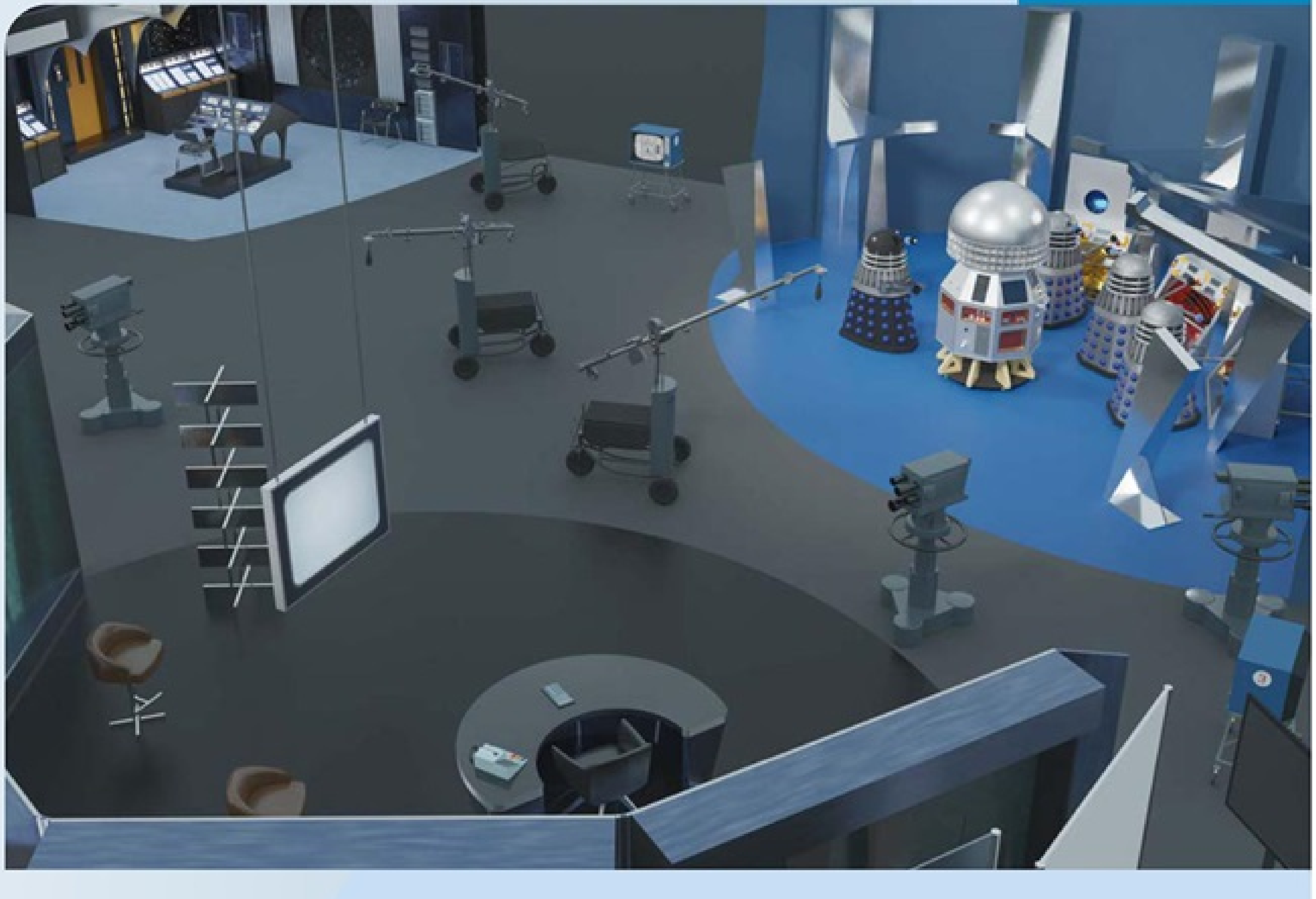
Newbery devised something more ambitious and futuristic: "a 3-dimensional revolving 'identity projection' of Bret." He told *The Frame* that this was shown on "a thin, double-sided television screen that descended from the ceiling at the touch of a button – not that you ever saw the ceiling". The screen was simply a sheet of 'Daylight Blue' translucent back-projection material, on which was shown film of actor Nicholas Courtney (shot topless, from the waist up), spinning on a fixed spot in front of black drapes.

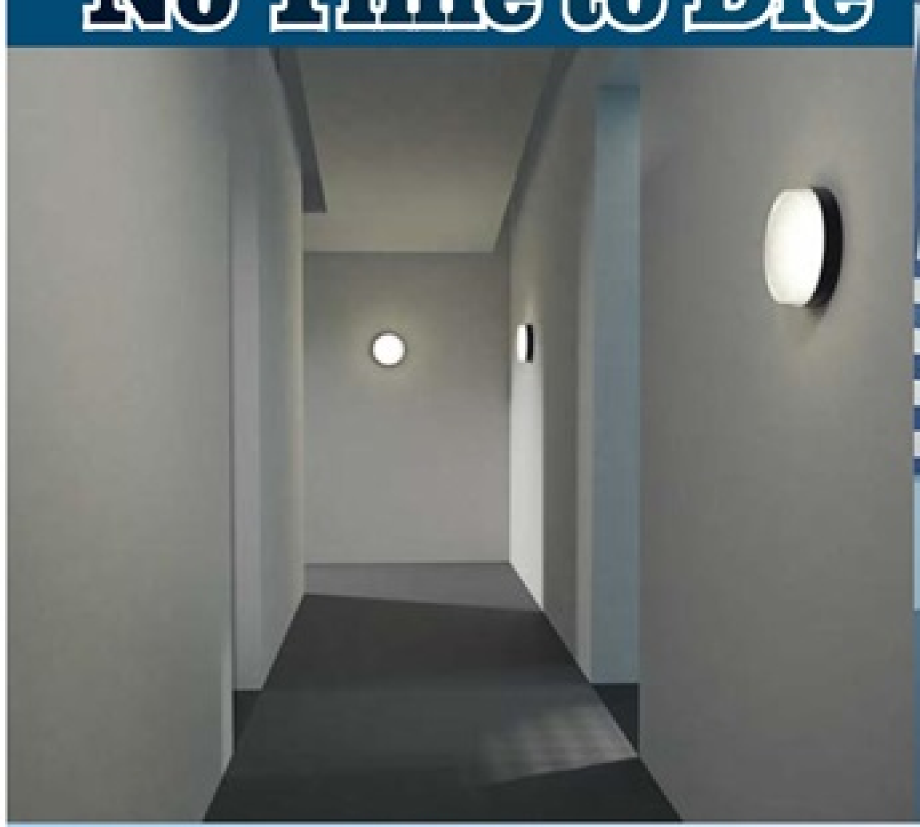
Also rigged to revolve was Chen's desk, mounted on a "motorised rotating dais operated off-stage". He was seen to spin around in his seat, silently brooding over the loss of the Taranium core.

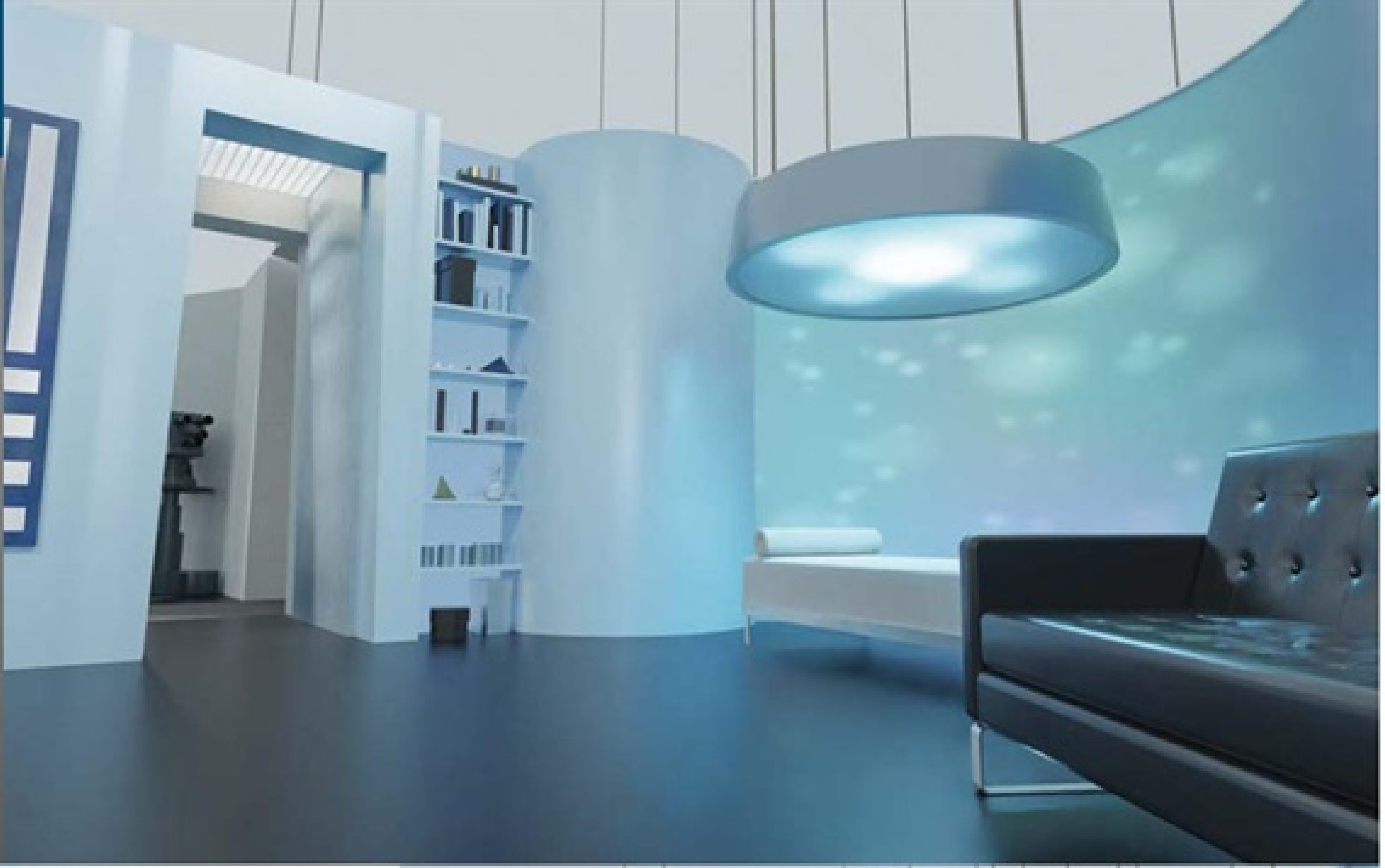
The room was composed of curved translucent screens, marked on the floor plan as "GILLESPIES FA", which may refer to David Gillespie, a former production designer who created fibreglass art at his factory in Farnham. Behind these were placed an assortment of odd-shaped pieces produced by Galt Glass Laminates, a manufacturer of resin-bonded fibreglass. We suspect Newbery used opaque off-cuts and other waste material, which, lit from behind, cast interesting silhouettes onto the Gillespie screens.

4: Up the Junction

The corridor of the experimental plant that the Doctor and friends arrived at after crash-landing the Spar – much of which was reused in *Counter Plot* – was a four-way junction, one branch featuring a moveable "swinger" wall to allow camera access. A brief scene, with the Doctor remarking that "every passage and corridor looks the same", was excised from the broadcast episode – possibly because of the truncation of the preceding →







Above left: A CG reconstruction of the corridor junction in the experimental plant, with the opening leading through to Daxtar's office on the right.

Above right: A CG reconstruction of Daxtar's office, showing the connecting 'lobby' and corridor. A six-foot-wide lampshade is suspended above a daybed.

Right: Another view of Daxtar's office, with the curved 'moving wallpaper' wall to the right.

Below: An overhead view of Daxtar's office and the adjoining corridors.

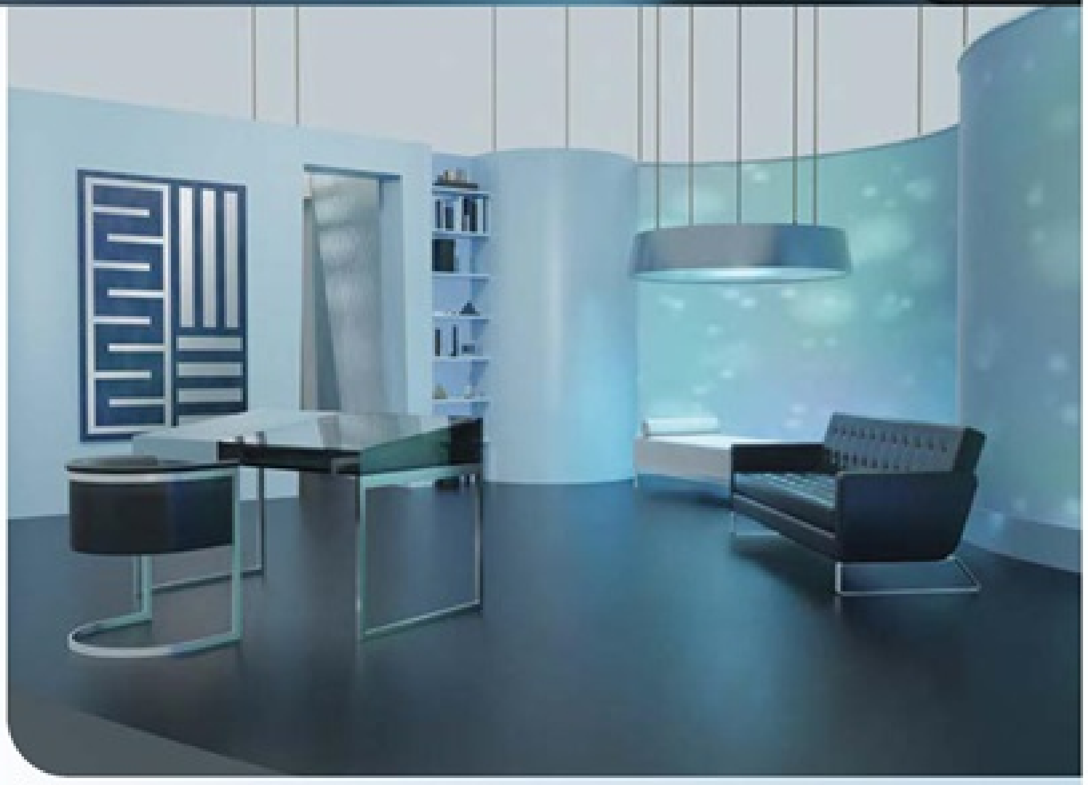
→ scene, in which Chen originally anticipated that Bret would "go to Daxtar". The final shot of Chen cross-faded to the corridor, so it couldn't be removed without compromising the shot that followed.

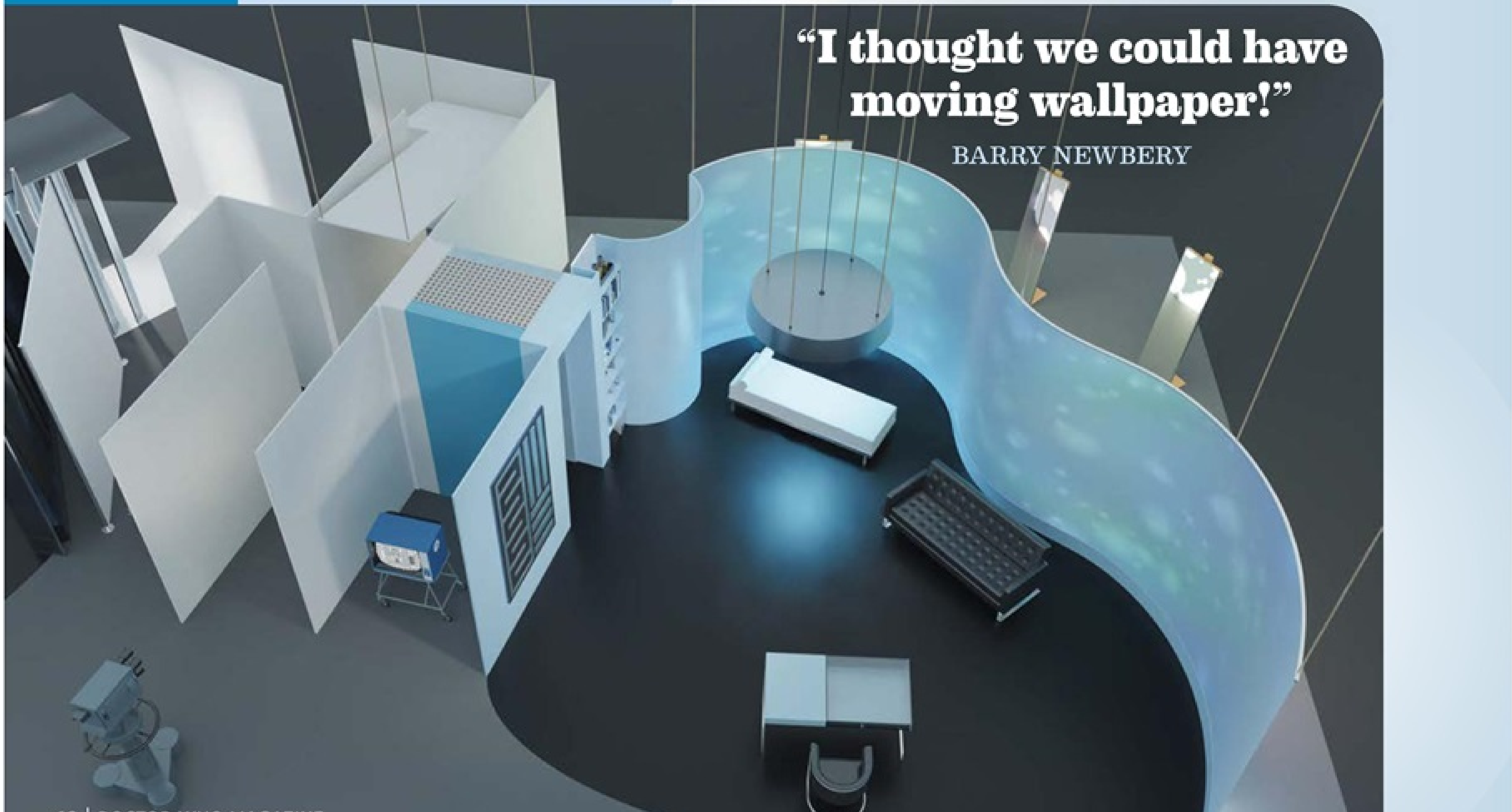
5: Panic at the Disco

Daxtar was Bret's friend, the manager of the research station… and another of the traitors of the title. Described in the draft script as "rather lush [and] modernistic", the floor plan for Daxtar's Office shows a desk, a settee, linen-framed shelving and a daybed beneath a large lampshade. The overall sense is of a lavish, comfortable space… in which Daxtar, and then Bret, are brutally killed.

The cliffhanger reprise in *Counter Plot* offers a tantalising glimpse of the room, at a low angle that sadly doesn't provide much detail – but this was something special. As Newbery told *The Frame*: "I thought we could have moving wallpaper!" He created a curving wall with 'daylight blue' sheets and back-projected a changing pattern of abstract shapes. "The pattern itself was created by random reflection of coloured lights from a sheet of Mirrorlon, stretched over a small frame, which the scene crew would constantly flex. The first disco ever!"

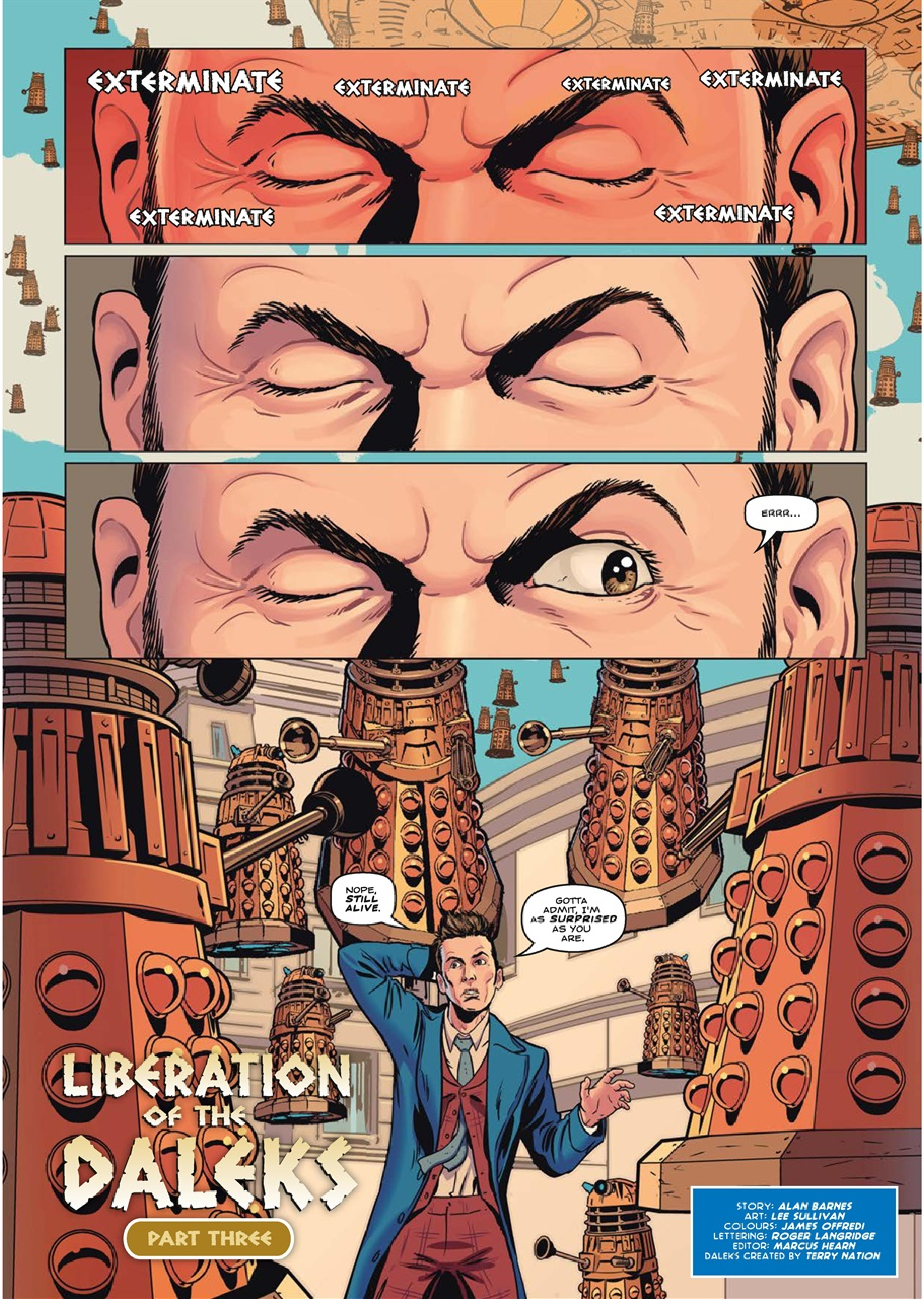
Though all this effort is now lost, we can still appreciate the skill lavished on the serial by Newbery – and his own joy in it. Recalling camera rehearsals for (probably) *Devil's Planet* in **DWM** issue 183, Newbery was "so lost in the delights of creating a swamp… I was unaware I was whistling. [Production assistant] Viktors Ritelis shouted over to me: 'We all know you're happy Barry, but we are trying to work!'" **DWM**





"I thought we could have moving wallpaper!"

BARRY NEWBERY

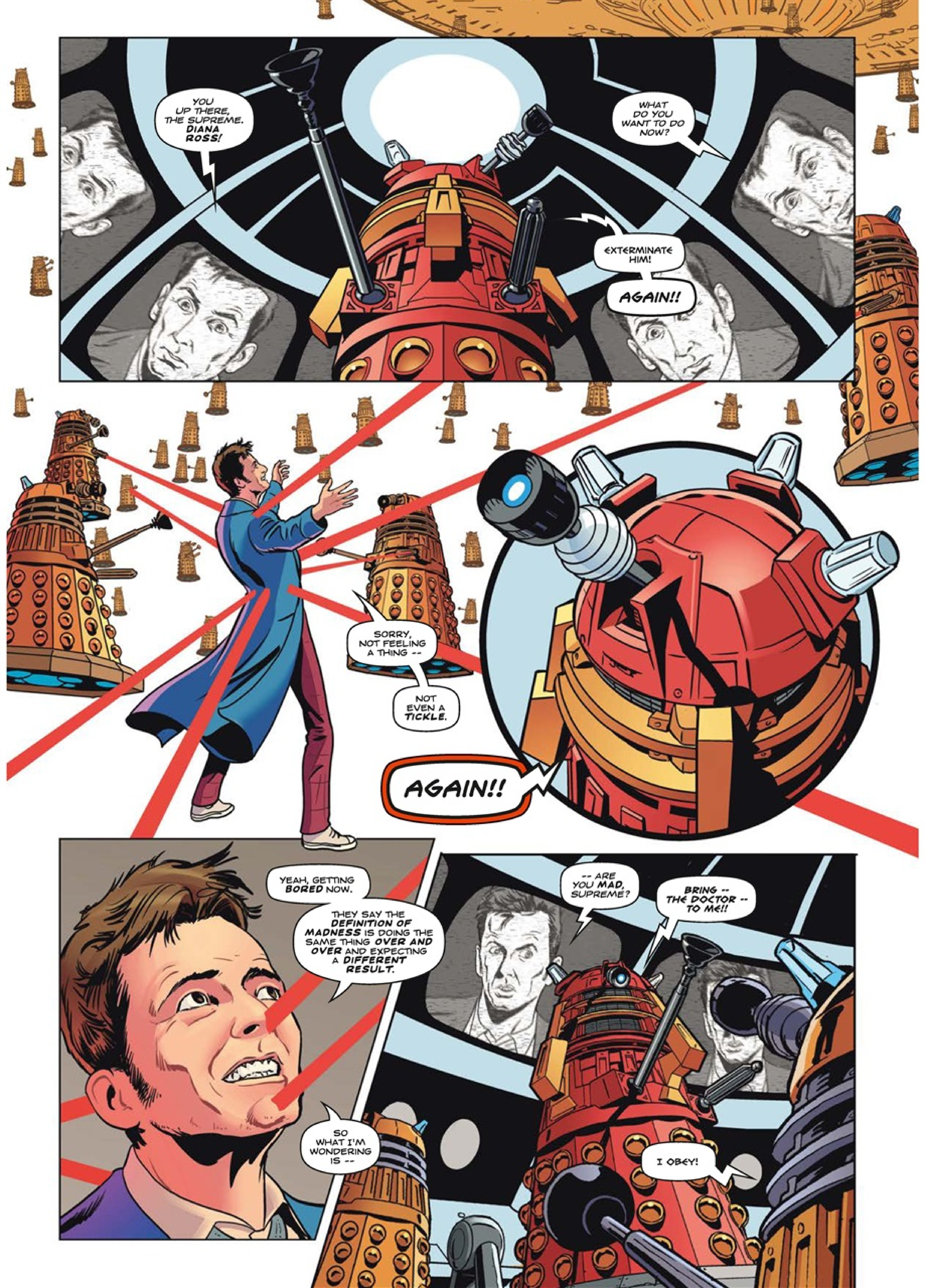


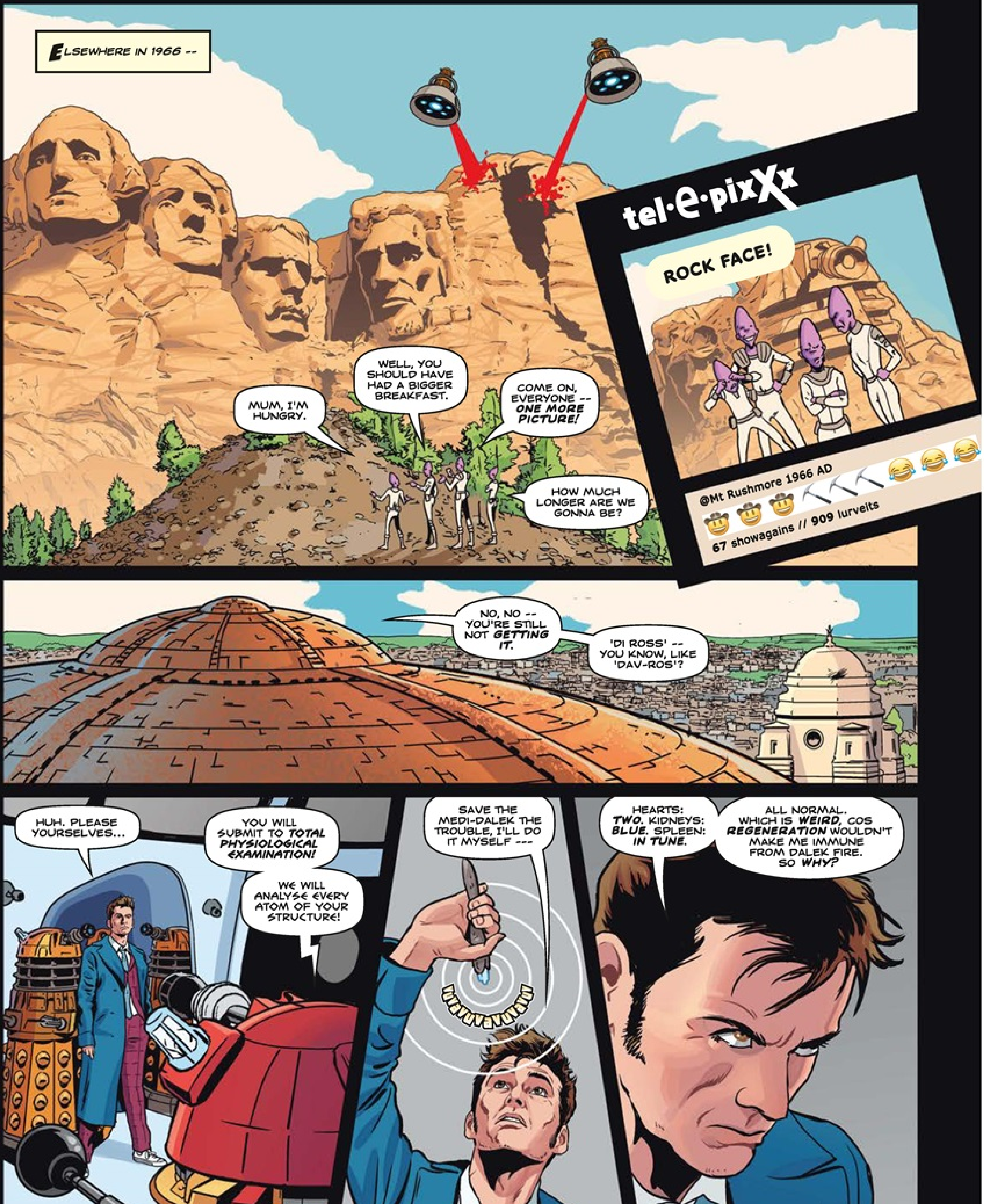
EXTERMINATE
EXTERMINATE
EXTERMINATE
EXTERMINATE
EXTERMINATE
EXTERMINATE
ERRR...
NOPE, *STILL ALIVE.*
GOTTA ADMIT, I'M AS *SURPRISED* AS YOU ARE.

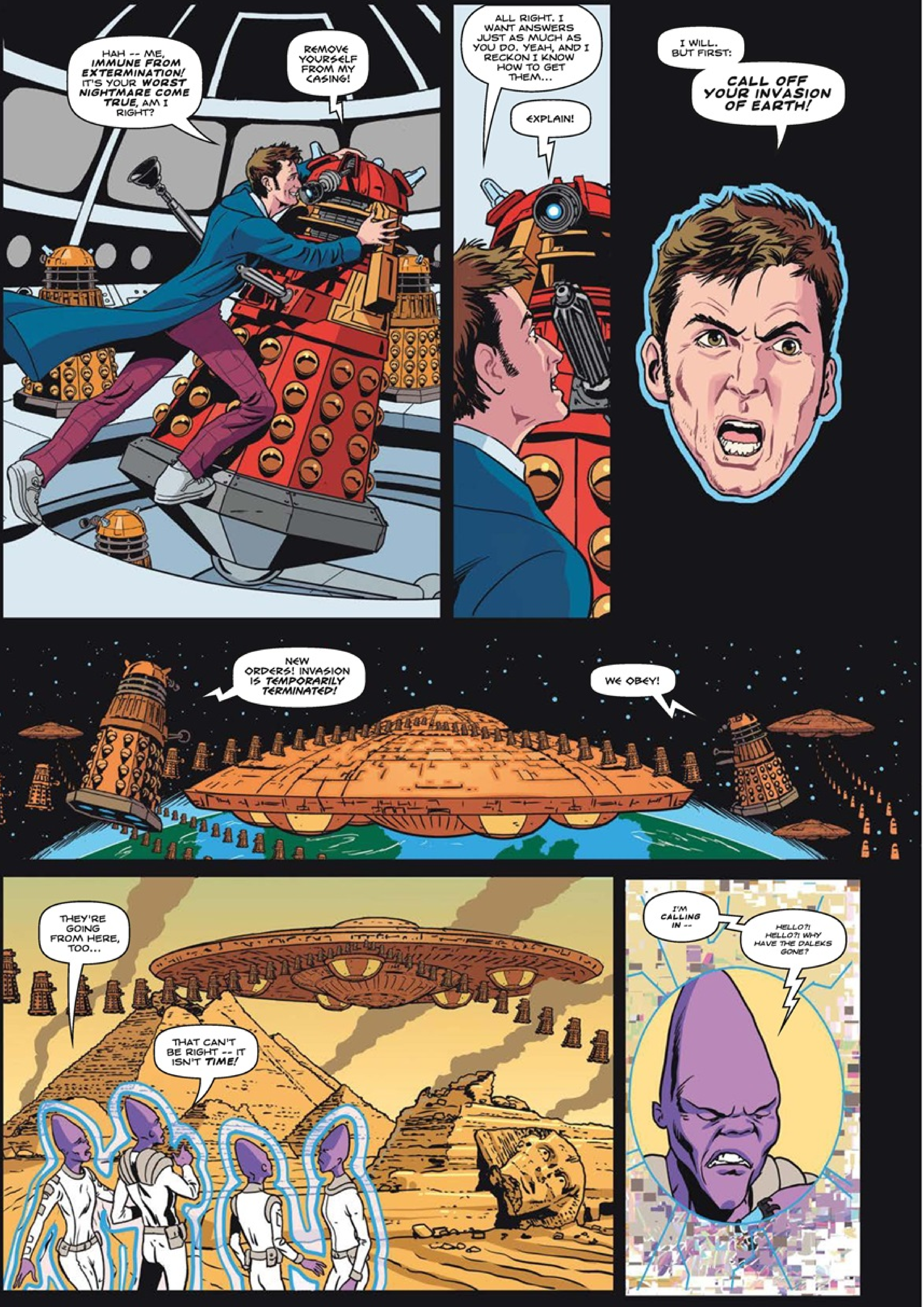
LIBERATION OF THE DALEKS

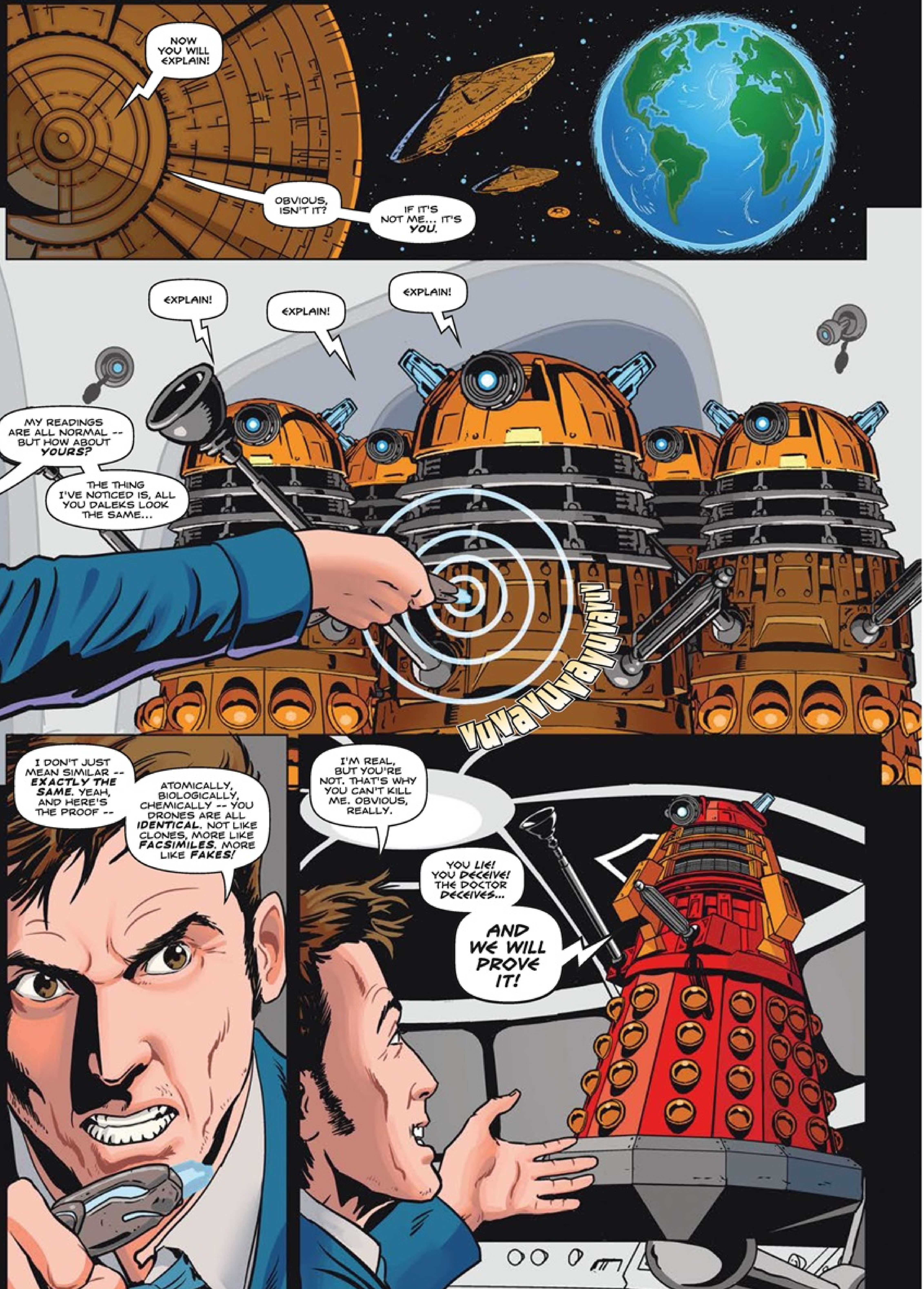
PART THREE

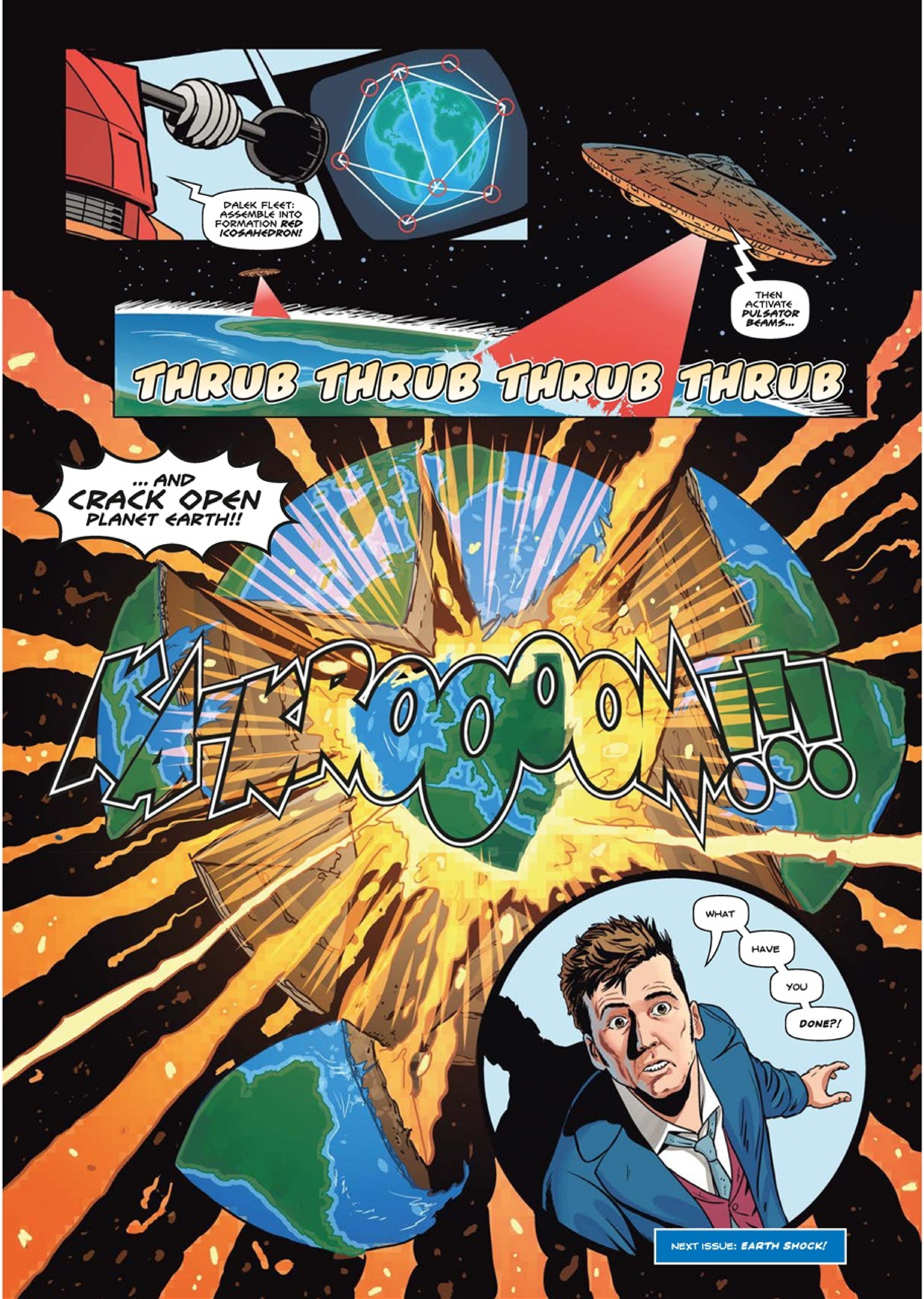
STORY: *ALAN BARNES*
ART: *LEE SULLIVAN*
COLOURS: *JAMES OFFREDI*
LETTERING: *ROGER LANGRIDGE*
EDITOR: *MARCUS HEARN*
DALEKS CREATED BY *TERRY NATION*


YOU UP THERE, THE SUPREME. DIANA ROSS!
WHAT DO YOU WANT TO DO NOW?
EXTERMINATE HIM!
AGAIN!!
SORRY, NOT FEELING A THING --
NOT EVEN A TICKLE.
AGAIN!!
YEAH, GETTING BORED NOW.
THEY SAY THE DEFINITION OF MADNESS IS DOING THE SAME THING OVER AND OVER AND EXPECTING A DIFFERENT RESULT.
SO WHAT I'M WONDERING IS --
-- ARE YOU MAD, SUPREME?
BRING -- THE DOCTOR -- TO ME!!
I OBEY!


ELSEWHERE IN 1966 --
MUM, I'M HUNGRY.
WELL, YOU SHOULD HAVE HAD A BIGGER BREAKFAST.
COME ON, EVERYONE -- ONE MORE PICTURE!
HOW MUCH LONGER ARE WE GONNA BE?
tel·e·pixXx
ROCK FACE!
@Mt Rushmore 1966 AD
67 showagains // 909 lurvelts
NO, NO -- YOU'RE STILL NOT GETTING IT.
'DI ROSS' -- YOU KNOW, LIKE 'DAV-ROS'?
HUH. PLEASE YOURSELVES...
YOU WILL SUBMIT TO TOTAL PHYSIOLOGICAL EXAMINATION!
WE WILL ANALYSE EVERY ATOM OF YOUR STRUCTURE!
SAVE THE MEDI-DALEK THE TROUBLE, I'LL DO IT MYSELF ---
HEARTS: TWO. KIDNEYS: BLUE. SPLEEN: IN TUNE.
ALL NORMAL. WHICH IS WEIRD, COS REGENERATION WOULDN'T MAKE ME IMMUNE FROM DALEK FIRE. SO WHY?


HAH -- ME, IMMUNE FROM EXTERMINATION! IT'S YOUR WORST NIGHTMARE COME TRUE, AM I RIGHT?
REMOVE YOURSELF FROM MY CASING!
ALL RIGHT. I WANT ANSWERS JUST AS MUCH AS YOU DO. YEAH, AND I RECKON I KNOW HOW TO GET THEM...
EXPLAIN!
I WILL. BUT FIRST:
CALL OFF YOUR INVASION OF EARTH!
NEW ORDERS! INVASION IS TEMPORARILY TERMINATED!
WE OBEY!
THEY'RE GOING FROM HERE, TOO...
THAT CAN'T BE RIGHT -- IT ISN'T TIME!
I'M CALLING IN --
HELLO?! HELLO?! WHY HAVE THE DALEKS GONE?


NOW YOU WILL EXPLAIN!
OBVIOUS, ISN'T IT?
IF IT'S NOT ME... IT'S *YOU*.
EXPLAIN!
EXPLAIN!
EXPLAIN!
MY READINGS ARE ALL NORMAL -- BUT HOW ABOUT ***YOURS?***
THE THING I'VE NOTICED IS, ALL YOU DALEKS LOOK THE SAME...
VUVAVUVAVUVAVUVAVUVA
I DON'T JUST MEAN SIMILAR -- ***EXACTLY THE SAME***. YEAH, AND HERE'S THE PROOF --
ATOMICALLY, BIOLOGICALLY, CHEMICALLY -- YOU DRONES ARE ALL ***IDENTICAL***. NOT LIKE CLONES, MORE LIKE ***FACSIMILES***. MORE LIKE ***FAKES!***
I'M REAL, BUT YOU'RE NOT. THAT'S WHY YOU CAN'T KILL ME. OBVIOUS, REALLY.
YOU *LIE!* YOU *DECEIVE!* THE DOCTOR *DECEIVES*...
AND WE WILL PROVE IT!


DALEK FLEET: ASSEMBLE INTO FORMATION *RED ICOSAHEDRON!*
THEN ACTIVATE *PULSATOR BEAMS...*
THRUB THRUB THRUB THRUB
... AND CRACK OPEN PLANET EARTH!!
KA-BOOOOOM!!!
WHAT
HAVE
YOU
DONE?!

NEXT ISSUE: *EARTH SHOCK!*

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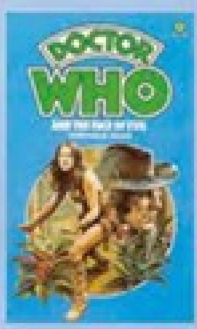
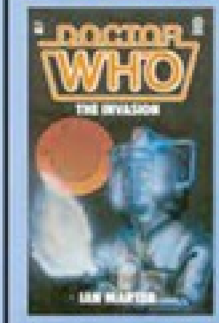

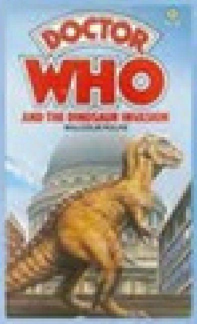

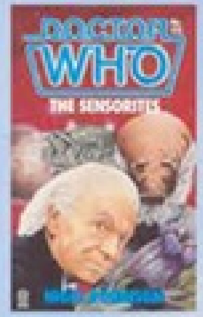

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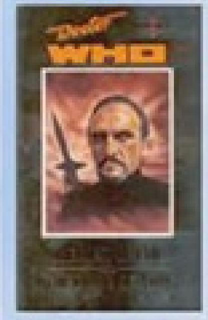

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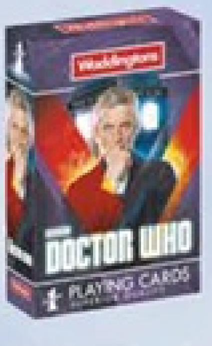

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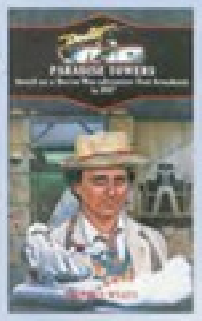
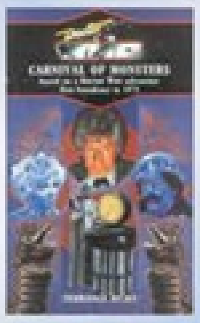
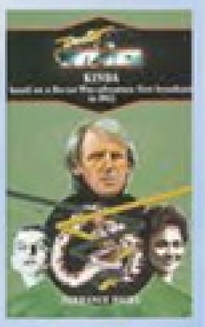
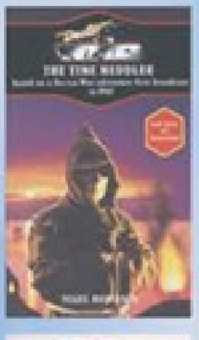
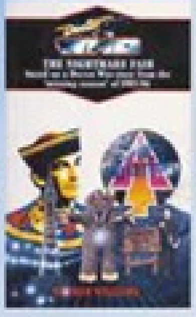

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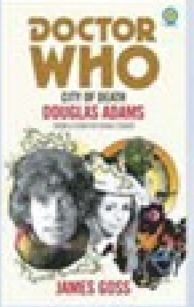

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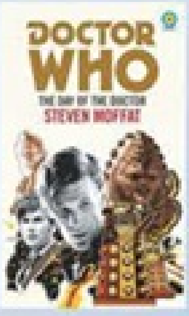
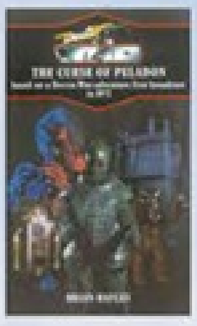

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The **Fact** of **Fiction**

Revealing the secrets of the Doctor's adventures – scene by scene.

Thin Ice

ALAN BARNES wraps up warm to investigate a chilling episode from 2017…

Surveying the diverse crowds of people bustling to and from the 1814 Frost Fair, Bill (Pearl Mackie) is moved to observe that Regency England is a bit more Black than they show in the movies. "So was Jesus," counters the Doctor (Peter Capaldi). "History's a whitewash." Well: it's every bit as direct as the punch he aims at the face of imperialist ideologue Lord Sutcliffe (Nicholas Burns) later in the episode – perhaps to ascertain whether or not he's human, and not just because he deserves it.

What's more, slavery "is still totally a thing" in 1814, notes Bill – which, globally, it was. The line was part-inspired by the Mexican-American stand-up comedian Louis CK, whose 2008 special *Chewed Up* mused on race and time travel: "Here's how great it is to be white. I can get in a time machine and go to any time, and it would be… awesome when I get there! That is exclusively a white privilege." However: "A Black guy in a time machine is like, 'Hey, if it's before the 1980s, no thank you. I don't wanna go…'"

Thin Ice places a clear question mark over how *Doctor Who* itself might have painted history in the past. Which stories would have been very different if the TARDIS had carried a more diverse crew? Would *The Romans* (1965) have been a lot less amusing if we'd seen a non-white Barbara being sold into slavery? Would a non-white Ian have been happy to be knighted by Richard the Lionheart in *The Crusade* (1965), or would he have regarded the would-be conqueror of the Holy Land very differently?

And so on. All that time: whose stories *weren't* being told…?

FIRST BROADCAST: 29 April 2017

The TARDIS has landed on the frozen surface of the River Thames…

00m 03s Previous episode *Smile* (2017) had ended with the Doctor and his student Bill watching an elephant lumber out of freezing fog. Suddenly, without any change of camera angle, the formerly deserted scene is full of Regency types – chatting, cavorting, grilling meat – and snow is falling more heavily than before. But time seems not to have passed for Bill, who's none the wiser regarding their whereabouts. Such a blatant discontinuity will take some accounting for…

00m 15s Bill's view from under a bridge takes in St Paul's Cathedral, looming above the frontages beyond, to the north-east. It'll soon become apparent that she's beneath Blackfriars Bridge, just under half-a-mile south-west of St Paul's – so either the cathedral has been relocated closer by, or it's grown to an impossible size. But perhaps the latter isn't as unlikely as it might seem. The internal dimensions of St Paul's had been re-engineered when the Doctor last visited it, in *Dark Water/Death in Heaven* (2015). So just how long was his arch-rival Missy in residence…?

The Doctor determines that they've landed on Friday 4 February 1814 – the fourth and penultimate day of the final Frost Fair, following similarly impromptu carnies

Above left inset: Bill (Pearl Mackie) and the Doctor (Peter Capaldi) eye up something huge beneath the Thames in *Thin Ice* (2017).

Right: The Doctor and Bill… in top hat and tail feathers.

in 1683-84, 1716, 1739-40 and 1789. Several cuts for time were made in post-production. As scripted: while the disbelieving Bill returned to the TARDIS doors, the Doctor raced around the console, consulting readouts. "Why here?" he asked his ship. "You *know* here. You ought to be sick of here by now." Whereupon Bill returned: "The Thames froze over and they walked an elephant across it?? No wonder people died so young in the past..." she began.

While relocating his TARDIS, the Doctor says she's a bad girl: "Always looking for trouble." Which accounts for why, wherever and whenever the TARDIS lands, it's almost always at the scene of an adventure. *Doctor Who*'s entire format explained at last, after 53 and a bit years!

Originally, the scene continued with the Doctor explaining why the TARDIS hadn't returned, as he'd intended, to his study at St Luke's University: "Being stuck in the corner of my office isn't her idea of a party and she doesn't want to go back." The TARDIS landed with a jolt while Bill boggled: "Wait, hang on – the TARDIS is a living thing?" The Doctor told her not to call the TARDIS that: "She's a machine. She finds it offensive." Next, Bill followed the Doctor to the doors...

00m 50s The TARDIS rematerialises at the far end of Blackfriars Bridge (as established in stage directions). It's the original, Robert Mylne-designed bridge, opened in 1769... then demolished in 1860 to make way for the Joseph Cubitt-designed construction that still connects the City of London to Southwark. A road sign indicates we're close by New Lime Wharf, which stood off Earl Street – one of the thoroughfares swept away at the time of the reconstruction works (when Queen Victoria Street was created, linking Blackfriars to Mansion House).

The Doctor directs Bill towards the TARDIS wardrobe: "First door on the left, second right, under the stairs, past the bins, fifth door on the left." Which is very similar to the directions his ninth incarnation (Christopher Eccleston) gave Rose (Billie Piper) in *The Unquiet Dead* (2005) – omitting "third on the left" and "go straight ahead" after "second right". But the ship's internal configuration has changed since then; various rooms were burned up in *The Doctor's Wife* (2011), for example.

But there's a creature with huge jaws beneath the ice...

02m 48s Dressed appropriately, the Doctor and Bill step out of the ship. Originally, the titles led into a scene set in a back alley on the fringes of the fair, with stage directions specifying a point-of-view shot of urchin leader Kitty (Asiatu Koroma) looking up as she heard footsteps approach. The feet, and the POV, belonged to Dowell (Tomi May) – a "wall of muscle" with a tattoo of a ship on the back of his palm. Dowell dropped several coins into Kitty's hand, promising her the remainder if she got the numbers up by sunset the next day, and handing her a sheaf of flyers. "Why do you care about the Frost Fair? You let your pockets to the Watermen or summat?" asked the girl. Dowell told her not to ask questions...

Soon after, nine-year-old Harriet (Kishaina Thiruselvan) – a character named after writer Sarah Dollard's goddaughter – was seen foisting one of the flyers onto a woman passer-by: "Come to the Frost Fair, Miss!" Red-hatted nine-year-old Spider (Austin Taylor) and 11-year-old Perry (Badger Skelton) leafletted more pedestrians, all under the watchful eye of Kitty – who kept six-year-old Dot (Ellie Shenker) by her side.

WARNING
LIFE FORM DETECTED

03m 02s Unseen, a 'LIFE FORM DETECTED' warning lights up on the TARDIS scanner – which red-flashes the curves of the river, from Vauxhall Bridge to Poplar, round about. This was one of the starting points for the story, writer Sarah Dollard told **Doctor Who Magazine** in 2017 – after showrunner Steven Moffat posed a question: "When you have that *EastEnders* opening shot looking down at the river, why does it look like a snake?"

Right: Bill is enticed to the Frost Fair by young Dot (Ellie Shenker).

Later dialogue indicates that the creature is only about a mile long, though – much shorter than this view suggests. But who knows what signs, exactly, the TARDIS has detected?

03m 12s The Doctor and Bill pass a sign reading 'THIS WAY TO FREEZELAND STREET' – in fact, the name given to the narrow lane between the two lines of pop-up businesses that stretched between Temple and Southwark during the seven-week fair of 1683-84.

"If I step on a butterfly," frets Bill, "it could send ripples through time that mean I'm not even born in the first place and I could just disappear." A similar sentiment was expressed by Martha Jones (Freema Agyeman) when the TARDIS landed her literally just across the river from here, 219 years earlier, in *The Shakespeare Code* (2007). The trope is derived from Ray →

Essential Info

▶ Following *Face the Raven* (2015), showrunner Steven Moffat asked writer Sarah Dollard for ideas for a second *Doctor Who*. Dollard proposed a story set at the 1814 Frost Fair, which her friend Lili Wilkinson had researched for the young adult novel *Scatterheart* (2009) – and which the Eleventh Doctor and River Song had supposedly attended, according to *A Good Man Goes to War* (2011).

▶ The third episode of the 2017 series, *Thin Ice* was made in parallel with the fourth, *Knock Knock* – also directed by series newcomer Bill Anderson. Production began on the morning of 1 August 2016, when the penultimate scene, with the TARDIS returning to the Doctor's study at St Luke's University, was recorded in studio at the programme's regular Roath Lock home. The workhouse yard exteriors were recorded that afternoon, outside offices at 127-29 Bute Street, Cardiff, with scenes set inside the condemned building used by the street kids shot at the nearby Custom House building (previously seen in *The Angels Take Manhattan*, 2012) the following day. The only other location featured was the 18th-century Kings Weston House near Bristol – its exterior, portrait gallery and Oak Room doubling for the Sutcliffe residence in scenes recorded on Tuesday 30 and Wednesday 31 August.

▶ The picture-postcard Frost Fair exteriors were all created in studio at Roath Lock – including a section of Blackfriars Bridge, constructed in Studio 4. Ten days in all were devoted to the Frost Fair sequences, ending on Tuesday 6 September. The water tank at Pinewood Wales was required for some additional material recorded on Thursday 22 September. The concluding scene, with Nardole telling the mysterious resident of the vault beneath St Luke's that they weren't going anywhere, was a very late addition – recorded at Roath Lock on Wednesday 22 February 2017.

Above inset: Writer Sarah Dollard.

Left inset: Director Bill Anderson.

Right: King's Weston House.

→ Bradbury's short story *A Sound of Thunder* (1952) – in which a dinosaur hunter returning to 2055 from a safari in the Cretaceous discovers himself in an altered epoch, thanks to the butterfly crushed under his boot.

In the first draft script (dated Friday 25 March 2016), the Doctor responded by pointing out it was below freezing – so if Bill was determined to "stomp" on a butterfly, they'd have to consult the Zoological Society.

Before heading down in search of a waterman – ie, a member of the river workers' guild, who controlled access to the Thames, frozen or otherwise – the Doctor joshes Bill by claiming that she's just described what happened to her friend Pete: "He was standing there a moment ago, but he stepped on a butterfly and now you don't even remember him." Well, it's not without precedent in the Doctor's adventures. Rory (Arthur Darvill) was erased from history in *Cold Blood* (2010), meaning his fiancée Amy (Karen Gillan) forgot he ever existed. So what if the Doctor *isn't* joking...?

The Fact of Fiction noted above how there seemed to be a time jump between the end of *Smile* and the beginning of *Thin Ice*. Who knows, maybe a waterman called Pete ran through the doors, accidentally activated the TARDIS, and landed them all in the past, where Pete inadvertently killed his butterfly-collecting grandfather, or something? Whereupon – boom, time reset, with the TARDIS returned to its prior position because Pete no longer existed to take it away. The concluding scene of *Journey to the Centre of the TARDIS* (2013) implied that the Doctor retained a slight sense that something had happened after recent events were rewritten. So perhaps these lines indicate that both the Doctor and Bill retained some subconscious recollection of poor Pete, before even his memory ceased to exist?

All of which explains why the elephant had wandered over towards them. Obviously, it was trumpeting a warning: not to let Pete the waterman into the TARDIS. Because, as everyone knows: *elephants never forget*.

Right: Holding souvenir Frost Fair mugs, Bill and the Doctor find one of the sideshow acts hard to swallow.

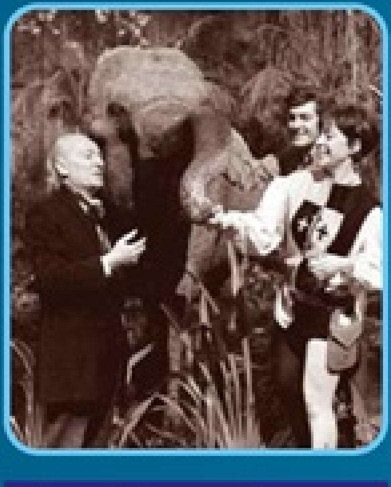
04m 43s After the Doctor gives his hat to Dot, he and Bill step onto the ice. In the first draft, the snooty Lord Sutcliffe was introduced here – watching from the riverbank, then directing his goons to deal with a number of protestors who were distributing pamphlets that condemned the vices of the fair (one of which the Doctor collected).

05m 13s Buying something skewered, the Doctor admits to having been at this specific space/time location before. In *A Good Man Goes to War* (2011), River Song (Alex Kingston) described how the Eleventh Doctor (Matt Smith) had taken her "ice skating on the River Thames in 1814, the last of the great Frost Fairs" as a birthday treat – and he'd brought the multi-million-selling Motown musician Stevie Wonder to sing for her. According to the Companion Chronicles audio *Frostfire* (2007), the First Doctor, Vicki and Steven were also in attendance, and met the novelist Jane Austen on the ice. In which case: since the Twelfth offered Clara Oswald (Jenna Coleman) a trip "to see the Thames frozen over" in *The Caretaker* (2014), it's not impossible that Clara first met Jane there, too – and struck up the relationship described in *The Magician's Apprentice* and *Face the Raven* (both 2015).

A mention of the river trip with River was included in a subsequent scene, dropped in editing but later incorporated into the *Complete Series 10* DVD/Blu-ray release. "So, you had to find a piano?" asks Bill. "Yes," replies the Doctor, pointing out where he got said instrument onto the ice – "right under the bridge there... my wife wanted to see Stevie Wonder, and it seemed like a romantic spot." Bill is astonished to learn that the Doctor's married. "I know – the good ones are always taken," he says.

Throughout that cut sequence, and while watching a sword-swallower (Bendini, uncredited), the pair are carrying cups of coffee hand-painted with the legend: "Bought upon the River Thames, 1814". Similar souvenirs were sold at the actual fair. On Monday 7 February 1814, the *Sussex Advertiser* noted that "Several tradesmen attended with their wares, selling books, toys, and trinkets of every description. Those who made purchases were presented with a label setting forth that the article was bought on the Thames frozen over." But the lengthier freeze-up of 1683-84 meant that more elaborate mementos could be made, such as the item that survives in the collections of the V&A (Victoria and Albert) Museum – a small

UPTOWN TRUNK



Above: The Doctor (William Hartnell), Steven (Peter Purves) and Dodo (Jackie Lane) meet an elephant (Monica, uncredited) in *The Ark* (1966).

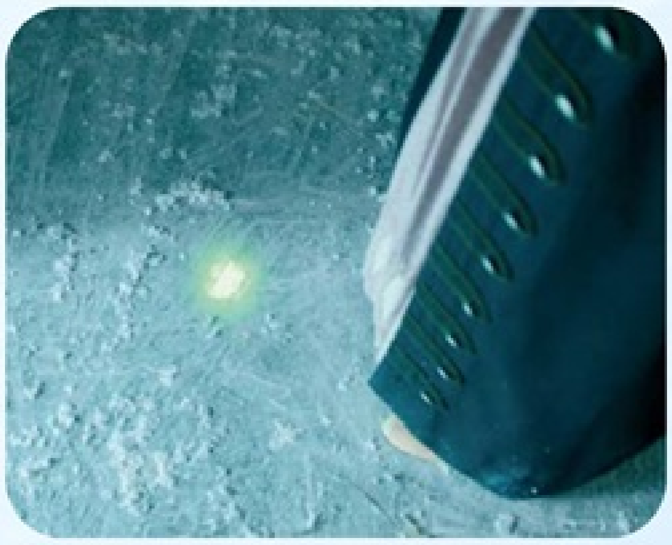
Right: An elephant handler (Sunny Ghosh, uncredited) herds his charge.

Whereas actual elephantine performers had featured in *The Ark* (1966) and *Terror of the Autons* (1971), *Thin Ice*'s jumbo was a CG creation. Ironic, since the elephant who *actually* walked across the frozen Thames was a professional on the verge of his West End debut, at the Olympic Theatre on the former Newcastle Street, by Drury Lane (around a mile from Blackfriars).

The elephant made his only recorded appearance on the ice on Wednesday 2 February 1814 – ie, two days earlier than the episode has it. According to the next day's *London Courier and Evening Gazette*: "A remarkably fine Elephant was yesterday ushered into the Olympic Theatre, in the presence of at least 5,000 spectators: the crowd actually blocked up Newcastle-street. We were informed he had crossed the ice a little below Blackfriars Bridge... If he takes no *cold* from crossing the ice, he is to make his first and only appearance on Saturday night..." The elephant's chilly PA was also noted in the *Ipswich Journal*: "the singularity of such an animal on the ice attracted a great concourse of spectators."

Billed as "The admired and wonderful docile and sagacious ELEPHANT", he was indeed "exhibited, richly Ornamented, attended by his Keeper, Children, etc" as part of the Saturday night's programme of entertainments – and, according to Monday's *Morning Post*, he stole the show: "he went throogh [sic] a variety of tricks, and received more applause than all the other actors together..."

Unsurprisingly, the theatre hastily retained the elephant's services for a further four nights – ending, according to the *Morning Chronicle*, on Saturday the 26th, which would "positively be the last night of their appearance in London, as the Elephant is, next week, to be embarked for Holland."



glass mug inscribed on its metal mount: “Bought on ye Thames ice Janu: ye [sic] 17 1683/4” (see *tinyurl.com/FairMug*).

Soon, Bill sees dancing green lights under the ice beneath the Nelson Arms while the Doctor swipes a topper, to replace the one he gave Dot. As shot, the Doctor asked Bill what was wrong when he returned. “I’m not entirely sure this is just coffee,” she said, inhaling the aroma.

07m 49s Bill sees the lights again in a pie-man’s tent… and after the owner (Peter Singh) ejects the Doctor when the latter accuses him of tricking Bill out of a coin, the Doctor confirms that the lights are real. British flags hanging on two of the tents outside are missing the red St Patrick’s saltire of the modern-day union flag, indicating that they predate the 1801 Act of Union with Ireland. But this isn’t necessarily an error; it might simply suggest that the stallholders have pulled flags that are more than 13 years old out of their bottom drawers.

After a drunk (Chris Brown, uncredited) is dragged under the ice by the lights, the Doctor and Bill confer. In dialogue trimmed from here, Bill wondered if the TARDIS had brought the Doctor back to the fair because he’d missed something the last time he visited. “Wouldn’t surprise me,” the Doctor replied.

09m 25s Soon, Kitty distracts the travellers while Spider snatches the Doctor’s sonic screwdriver. The thieving urchins hide inside a tent, with printed pages pinned to the canvas – meaning this must be the printing press that popped up on the ice, to manufacture mementos.

The Doctor and Bill pursue Kitty and Spider into a thin-ice area, where the lights gather beneath Spider and drag him under. In the first draft, this tragic turnaround prompted the Doctor to take a closer look at one of the anti-vice leaflets he’d been given earlier… which depicted the Devil under the ice, reaching out to pull at someone’s ankle.

11m 45s Soon, the Doctor catches up with the distraught Bill, who claims not to have seen anyone die before. Which is only true if she’d failed to notice how the Vardy microbots reduced a human colonist to bones and dust right beside her a matter of hours ago, towards the end of *Smile*. (We can exclude the Movellans whom she saw exterminated by Daleks in *The Pilot*; doubtless the Doctor explained that they were androids, who got up again later.)

“Have you ever killed anyone?” Bill asks the Doctor. He might choose to tell her about the Half-Face Man (Peter Ferdinando) from *Deep Breath* (2014), who ended up impaled on the spire of Big Ben, very possibly after the Doctor pushed him onto it. Or the Androgum butcher Shockeye (John Stratton) from *The Two Doctors* (1985), whom the Sixth Doctor (Colin Baker) smothered to death with a cyanide pad. Or the countless innocent victims of the Time War – a war in which the Doctor himself was a willing participant. But he ducks the question, saying only that there are situations when the options available are limited.

The Doctor resolves to get a better look at whatever’s under the Thames.

Kitty appears when she hears the Doctor tell Bill that the kids living rough nearby may be next on the menu… meaning she also hears the Doctor describe himself as 2,000 years old (when he was past his second millennium in *Deep Breath* and *Smile*). Strange, then, that she doesn’t remark on it.

After learning that a man with a ship tattoo on his hand pays the kids to bring punters to the fair, the Doctor resolves to get a closer look at whatever’s under the Thames. “Let’s get eaten,” he tells Bill as they reach the top of the bridge – ie, where the TARDIS is. The implication is that when we next see them, hauling a cart laden with old-school diving gear down to the river’s edge, said gear came from the TARDIS…

18m 18s … because, once the Doctor and Bill have donned their diving suits, it’s evident that they’re a variation on the copper-helmeted ‘standard diving dress’ designed by Augustus Siebe 25 years later, in 1839 – albeit clearly not supplied with air by means of a mechanical pump, hand-cranked by a third party above the ground (even more anachronistically). When and where the Doctor picked these two antiques isn’t recorded, but he and Bill aren’t the first aquanauts to descend beneath the Thames; that distinction belongs to one Andrew Becker, in a leather suit, on 10 February 1774. →

Left: The gang’s all here: artful dodgers Perry (Badger Skelton), Kitty (Asiatu Koroma), Dot, Spider (Austin Taylor) and Harriet (Kishaina Thiruselvan).

Right: The Doctor realises there's something fishy about the filling in the pie-man's pies...

→

20m 21s When the lights drag Bill down, the Doctor follows... and soon, they see Spider's red cap disgorged from the mouth of some strange leviathan, chained to the river bed. As scripted, the Doctor could be heard speaking to Bill while submerged – referring to the mutated angler fish creating the lights, for example: "Bioluminescence! But not only that. Calefaction [ie, warming] too, to melt the ice. Fascinating."

After emerging from the ice and terrifying the pie-man – who's been filling his crusts with the weirdly evolved angler fish – Bill wonders if the creature's making London cold by messing with the weather. We're never given a clear answer, but probably not directly – because if it could do that, why wouldn't it make the Thames freeze all year round? Arguably, however, its vast presence would narrow the river's flow, making it more likely to freeze... rather like how the narrow arches of the medieval London Bridge helped cause the Thames to ice up so frequently, prior to its demolition in 1832 (as mentioned by the Doctor in a speech lost from the first draft).

In exchanges cut from the top of the next scene, the Doctor suggested that the creature wasn't necessarily alien: "Plenty of Earth creatures look alien the first time you see them. The platypus, for instance. The yeti-crab. The star-nosed mole." Bill suggested the pangolin – which were actually alien, said the Doctor: "Point is, this planet's surface is 70% water and humans have explored a tenth of it at most. You lot have no idea what's down there in the dark." Which prompted Bill to say she was never going swimming again...

Tracking down the pie-man, the Doctor asks him to show him how to do the coin trick: "Okay. Not the time." Evidently, though, he'll find the time – because the Doctor will have picked up the knack when he tosses a fixed coin for the benefit of his manservant Nardole (Matt Lucas) towards the episode's end. Perhaps the pie-man demonstrates before the Doctor and Bill head off up-river, to investigate the dredgers he mentions?

At a workhouse, Lord Sutcliffe's dredgers are moulding the creature's waste into fuel that burns a thousand times longer than coal.

26m 00s At Sutcliffe's house, the Doctor uses the psychic paper to bypass the doorkeeper (Murray Johnston, uncredited) – in the first draft, "a supremely deadpan butler" named Canning, whose speaking role was massively reduced throughout the story's development.

The paper gives the Doctor's name as "Dr Disco, from the Fairford Club" – after the name the Doctor used when leaving a voice message in *The Zygon Invasion* (2015).

27m 24s Sutcliffe's derogatory attitude towards Bill prompts the Doctor to punch him... an act that confirms that the workhouse owner is entirely human. In the first draft, Sutcliffe's admission that his family has allowed 'Tiny' to feed on Londoners once every decade caused Bill to declare: "The only reason I'm not punching you right now is 'cause I know way too much about your legal system." In the second draft (dated Wednesday 4 May), Sutcliffe initially pretended not to know what to do about the creature: "Father died and it all came to me and I – I've been beside myself. A secret like that! Lord. It's no wonder he drank."

Sutcliffe's derogatory attitude to Bill prompts the Doctor to punch him.

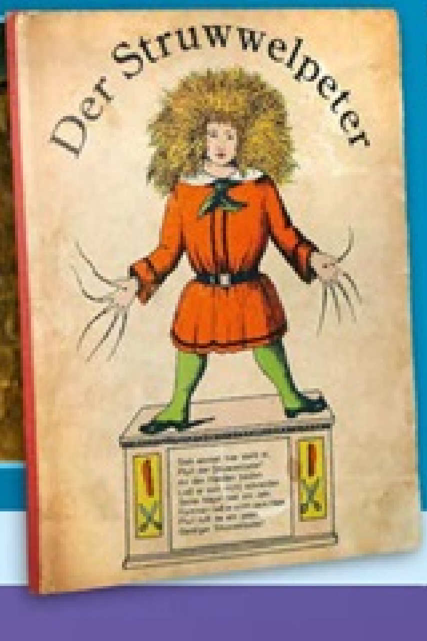
Sutcliffe was named after the shifty neurologist Dr Donald Sutcliffe – an associate of the notorious Hannibal Lecter who appeared in *Buffet Froid*, a 2013 episode of the grim thriller series *Hannibal*. "I feel like Sutcliffe in *Hannibal* could actually be a descendant of someone in Lord Sutcliffe's family. He's just as selfish and twisted," Dollard told *geekd-out.com*

Originally, Sutcliffe's cynical self-justification included his telling the Doctor: "I realise you're Scottish but nevertheless you're clearly educated..." (Well, he *is* a bigot.)

THUMB CANDY TALKING

Inside the tearaways' hideaway, the Doctor reads street kids Dot, Harriet and Perry a story about a "great tall tailor" with "great sharp scissors" for snipping the digits off "little boys who suck their thumbs" (at **15m 45s**). This is part of *The Story of Little Suck-a-Thumb*, from *Struwwelpeter* – a notoriously grotesque collection of cautionary tales for children by the German psychiatrist Heinrich Hoffmann (1809-94). *Struwwelpeter* was first published in 1845, then translated into English three years later, meaning the Doctor must have brought the book with him – in his pockets, perhaps, or under his hat. But since his audience includes a Harriet, why isn't he reading them *The Dreadful Story of Harriet and the Matches*? "So she was burnt, with all her clothes,/And arms, and hands, and eyes, and nose..."

As scripted, the Doctor simply sat with the younger kids as they ate, "telling a wild story". Writer Sarah Dollard, who'd thought the Doctor's tale would go unheard, was surprised by the eventual use of this "terrifying" text – but thought it fitting nonetheless: "It kind of makes sense that the Twelfth Doctor has five minutes to entertain these children, and tells something gruesome and wrong!" *The Fact of Fiction* can confirm that *Struwwelpeter* was commonly held by primary school libraries as late as the 1970s.



Far left: The Doctor reads a bedtime story.

Left: A different 'shock-headed Peter' featured on a German edition of *Der Struwwelpeter*.

Right: Lord Sutcliffe (Nicholas Burns).

"I move this Empire forward," insists Sutcliffe. Also cut, the Doctor's assertion that "There's no way that creature has gone undiscovered this long. Someone must know. Someone knows and they turn a blind eye because you pay your taxes and you 'move the Empire forward'."

31m 37s Sutcliffe's henchman, Dowell, has taken the captive Doctor and Bill back to the fair – to a tent full of explosive kegs to be detonated at noon, so the creature can feast on people falling through the ice. In the first draft, however, Sutcliffe let the pair go; back at the workhouse, Bill persuaded Sutcliffe's workers to help her release the creature from its chains...

After using his sonic screwdriver to lure the angler fish, who drag Dowell down, the Doctor asks Bill what they're going to do about the "loch-less monster" – not unlike how he asked Clara and two other human women to choose whether or not to kill the creature gestating inside the Earth's satellite in *Kill the Moon* (2014).

"She could burst up out of the water and eat a hundred people right off the South Bank!" protests Bill. Which is pretty much what the Skarasen, aka the actual Loch Ness Monster, threatened to do (albeit closer to Millbank) in *Terror of the Zygons* (1975).

Save her, Bill decides. "You get everyone off the ice," says the Doctor, in a line dubbed over to cover the omission of an entire scene. Originally, the Doctor followed the line of the detonation cable out of the tent, then realised: "If we stop the explosion at noon, he'll just blow it some other time. As long as the ice is still here, the crowds aren't safe."

36m 37s From the river's edge, Sutcliffe sees the crowds beginning to leave the ice, persuaded by Bill and the urchins that it's beginning to thaw. So he repeatedly presses the plunger on his detonation device – which, with its distinctive rotating discs, appears to be a Wimshurst machine, a type of electrostatic generator not invented until circa 1880. (Another secret passed down the Sutcliffe line, perhaps? It'd be hugely ironic if the ignoble lord turned out to have some alien blood in him, after all.)

36m 57s But Sutcliffe's blown the chains holding the creature underwater. The explosives have been relocated – as we see when the Doctor emerges, in diving gear, from an exit in the workhouse yard. Presumably, the Doctor and Bill returned their diving gear to the TARDIS – which has left the Doctor very little time to return there (unseen by Bill), don the suit, return to the ice (again unseen by Bill), make the explosive kegs and detonation mechanisms waterproof (presumably), sink the kegs underwater, rig them to the chains, then run (not swim) around a mile along the river bed to the opposite end of the creature. But even if time travel was involved (as surely it must have been), he's been left breathless – no doubt because his breathing tube couldn't have extended a mile.

In a line cut from here, the Doctor looked towards the river and paraphrased JM Barrie's Peter Pan: "Sea's that way – straight on till morning. You go, girl!"

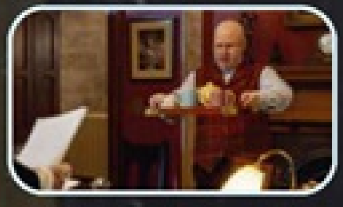
As written, Bill cried a warning to Sutcliffe as she saw him racing across the cracking surface towards his tent: "Get off the ice, you idiot!"

Sutcliffe soon falls into the water, when the creature breaks the surface. In reality, the ice didn't fully collapse until the morning of Sunday 6 February (not Saturday the 5th, as *Thin Ice* suggests). The next day's *Sun* newspaper (no relation to the latterday *Sun*) described how, despite signs of the break-up being visible on the Saturday, "even early yesterday morning some foolhardy persons passed over from Bank-side to Queenhithe. About an hour after this, the whole mass gave way, and swept with a tremendous range through the noble arches of Blackfriars-bridge, carrying along with it all within its course, including about forty barges."

In the first draft, the unchained creature still needed to be guided downstream... and so the Doctor used his sonic screwdriver to attract the mutated angler fish, which led the creature along. Waving a rifle, Sutcliffe confronted the Doctor – "That creature is my property" – whereupon the ice gave way beneath him.

38m 42s The creature sings after it bypasses Blackfriars Bridge (now completely free of ice, without even a single floe in sight). It seems unlikely that it didn't damage the even more narrowly spaced supports of the next bridge along, though... but perhaps that's why it was replaced 17 years later: because London Bridge was falling down?

After the Doctor falsifies Sutcliffe's will, naming Perry his Lordship's long-lost heir, the TARDIS returns to the Doctor's study...



40m 25s ... at which point Nardole enters, bringing the tea the Doctor sent him to make in the first scene of *Smile*. DWM

Right: Released from its chains, the underwater menace makes a splash...

FURTHER INFO

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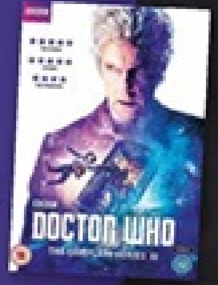


Reviews

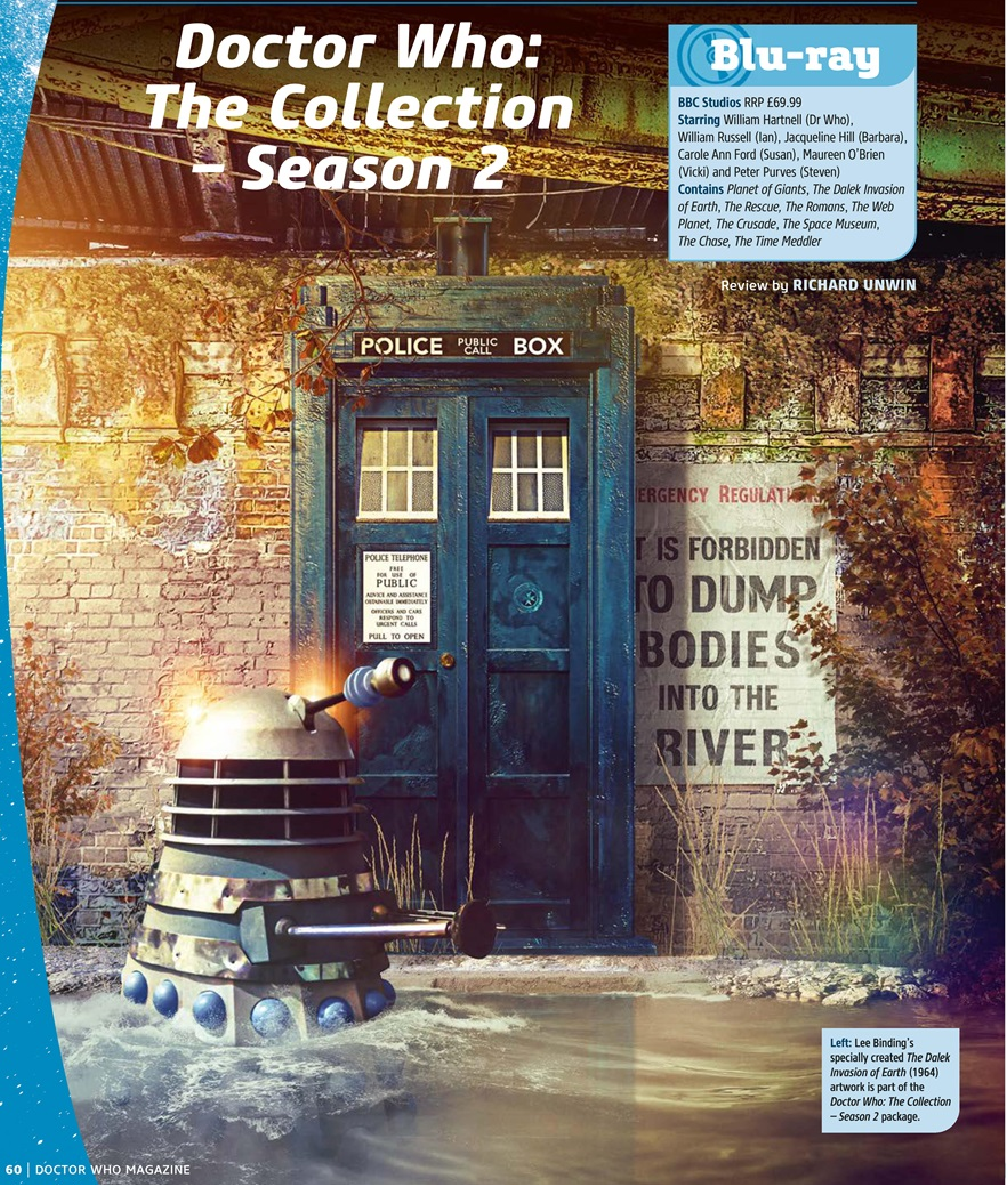
Our verdict on the latest episodes and products.

Doctor Who: The Collection – Season 2

Blu-ray

BBC Studios RRP £69.99
Starring William Hartnell (Dr Who), William Russell (Ian), Jacqueline Hill (Barbara), Carole Ann Ford (Susan), Maureen O'Brien (Vicki) and Peter Purves (Steven)
Contains *Planet of Giants*, *The Dalek Invasion of Earth*, *The Rescue*, *The Romans*, *The Web Planet*, *The Crusade*, *The Space Museum*, *The Chase*, *The Time Meddler*

Review by **RICHARD UNWIN**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Left: Lee Binding's specially created *The Dalek Invasion of Earth* (1964) artwork is part of the *Doctor Who: The Collection – Season 2* package.

DOCTOR WHO
THE COLLECTION
SEASON 2
BBC
PG

Far left: Maureen O'Brien is interviewed by Matthew Sweet.

Below inset: A Mire Beast from *The Chase* (1965).

Bottom left: William Russell is the second of Sweet's interviewees on the new box set.

Bottom right: Janet Fielding, Wendy Padbury and Sarah Sutton in *Behind the Sofa*.

Season 2 of *Doctor Who* is packed with blockbuster ideas. 'The TARDIS crew are shrunk!'... 'The Daleks have invaded Earth!'... 'Planet of the giant insects!' Even 'A museum in space!' sounds thrilling on paper.

This was the season that invented the 'pseudo-historical' story with *The Time Meddler* – blending fact and fantasy to create something unique. It broke new ground with the entirely alien guest characters of *The Web Planet*, and took viewers back in time for celebrity encounters with Richard the Lionheart and Emperor Nero. It featured the first intentionally light-hearted episodes, put William Hartnell in a bathing suit, and pitted the Daleks against Count Dracula. The ideas were so big that they struggled to squeeze into the BBC's electronic television studios, but the storytelling ambition on display remains nothing less than dazzling. And with nine serials packaged together – a total of 37 existing episodes and two reconstructions – this new box set is the largest to grace *The Collection* to date.

Despite the increased episode count, space has still been found for a whole raft of brand-new extra features. There are two instalments of Matthew Sweet's indispensable interview series, in which he speaks candidly to the stars of the show. William Russell – introduced here as "*Doctor Who's* first leading man" – is a very welcome addition to the range, and Sweet's chat with him is delightful. While there are limitations to what a performer approaching his 100th birthday can remember of an almost 60-year-old job, the Ian Chesterton actor still twinkles adorably. What comes through most strongly is his abiding love for his co-stars, while tales of "going back to Verity's for a drink" after a long day in the studio evoke a sense of camaraderie that we might not have associated with that earliest of TARDIS teams.

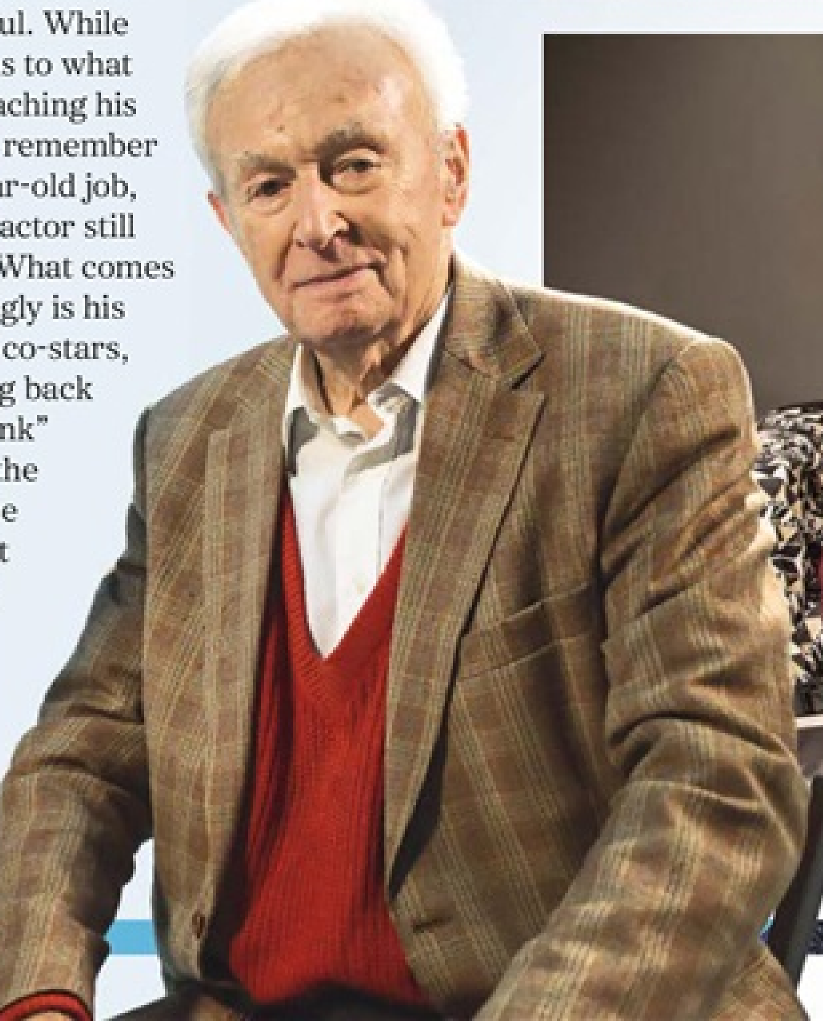
The discussion with Vicki actress Maureen O'Brien is more revealing. O'Brien has, in the past, tended to shy away from the spotlight, so to see her embracing her *Doctor Who* connection now is heart-warming. As always, Sweet is a master of deceptively gentle questioning, getting his guests to dig a little deeper by challenging their own preconceptions of themselves. O'Brien is a bundle of contradictions; despite insisting that she's "difficult" and a failure, she's actually bursting with infectious joy. Be warned, though – she doesn't pull any punches when discussing some of Hartnell's less appealing characteristics. But again, what we're ultimately left with is an overriding sense of love for the man – despite his flaws.

> **To see Maureen O'Brien embracing her *Doctor Who* connection now is heart-warming.**

O'Brien also joins a cavalcade of other companions for six new episodes of *Behind the Sofa* – the *Gogglebox*-style show that lets *Doctor Who* fans watch *Doctor Who* stars as they watch *Doctor Who*. It's something of a relief to see O'Brien and her fellow 1960s companions Peter Purves and Carole Ann Ford openly chortle at Hartnell's line fluffs and fumbles. We know how fond of him they all were – so if they're laughing, it somehow makes it all right for us to giggle too.

Among the other highlights of these instalments are the contributions of Bonnie Langford – who confesses to never having previously watched an episode of *Doctor Who*, beyond viewing her own for commentary purposes. Bonnie is a delight; her impersonations of the Menoptra, in particular, are a joy to behold. Elsewhere, over on the naughty sofa, we find Janet Fielding and Wendy Padbury being reliably entertaining as they compete to out-droll each other, while Sarah Sutton exerts a calming influence. The whole gang's reaction to the Mire Beast in *The Chase* is wonderfully unprintable.

There were murmurs of disappointment when it was revealed that this set wouldn't include animated versions of the only missing instalments of Season 2 – episodes two and four of *The Crusade*. But these were never promised, and at least we now know that fully animated completism isn't what *The Collection* is aiming for. →



→What we do have, however, is the first official opportunity for UK fans to experience the entirety of *The Crusade* since its original screening in 1965. The two newly reconstructed episodes are fairly bare-bones affairs, utilising just still images and the existing soundtrack. But that's all that's required here, and they tell the story efficiently and effectively. Seeing the whole saga presented as a complete adventure reveals just how sumptuous an affair it was, in all departments – from scripts to sets to costumes. As a 'pure historical', there are no fantasy elements beyond the TARDIS and its crew – other than whatever dark magic has been used to clean up the existing episodes. In particular, the picture quality of episode one, *The Lion*, has been significantly improved since its appearance in the *Lost in Time* DVD set back in 2004 – to the extent that watching it almost feels like viewing a newly discovered episode.

> The new *Looking For...* investigation is nothing short of extraordinary.

The new *Looking For...* investigation, produced and directed by Chris Chapman and presented by Toby Hadoke, is nothing short of extraordinary. This time the quest is to uncover the life and character of story editor David Whitaker – *Doctor Who*'s 'uncle', as Hadoke describes him. There's a lovely pay-off, and treasure is found by journey's end, but you'll probably still be reeling from the genuinely jaw-dropping revelations provided by biographer Simon Guerrier about halfway through. Truly – much like the poor Zarbi that runs straight into a camera elsewhere on this set, you'll be left shocked and completely stunned. An exceptional piece of detective work that also features a uniquely touching moment with Carole Ann Ford. Beautiful.

Flying Through Eternity is a new piece that examines Season 2 in its entirety, story by story, and also serves as an affectionate tribute to Verity Lambert. With many of the same interviewees as are found in other parts of this collection, it's inevitable that the programme touches upon subjects covered elsewhere, but there are some unique gems to be discovered here too – not least a 'lost' *Doctor Who* script written by David Whitaker, which is revealed to be in the possession of vision mixer Clive Doig.

Fronted by Emily Cook (formerly of this parish), *The Collectors* is the first part of a new documentary series looking at *Doctor Who* merchandise, with this inaugural instalment focusing on the 1960s. From a Dalek punchbag to sweet cigarette cards, this is a lively overview of the items made available in those early years. Cook speaks to some real experts, such as Christopher Hill and David J Howe, as well as peeking at the collections of some very devoted fans.

There's also a rare chance to see the late Jacqueline Hill being interviewed via a dip into the *Panopticon Archives*, where we also find Carole Ann Ford insisting with absolute certainty that some of the early episodes of *Doctor Who* were transmitted live. Plus, the discs contain a veritable space museum of PDFs, including camera scripts, telesnaps and production paperwork, as well as the very first *Doctor Who* annual. With the multitude of special features and commentaries that were originally issued on DVD included as well, this package is the definitive record of *Doctor Who*'s sophomore year. Sheer poetry. **DWM**

Top: Director Timothy Combe talks to *Looking for David* presenter Toby Hadoke.

Right: Carole Ann Ford meets Toby outside Television Centre in *Looking for David*.

Above right inset: Verity Lambert, the first producer of *Doctor Who*, pictured in 1993. Photo © Marcus Hearn.

Far right: Emily Cook presents the first instalment of *The Collectors*.

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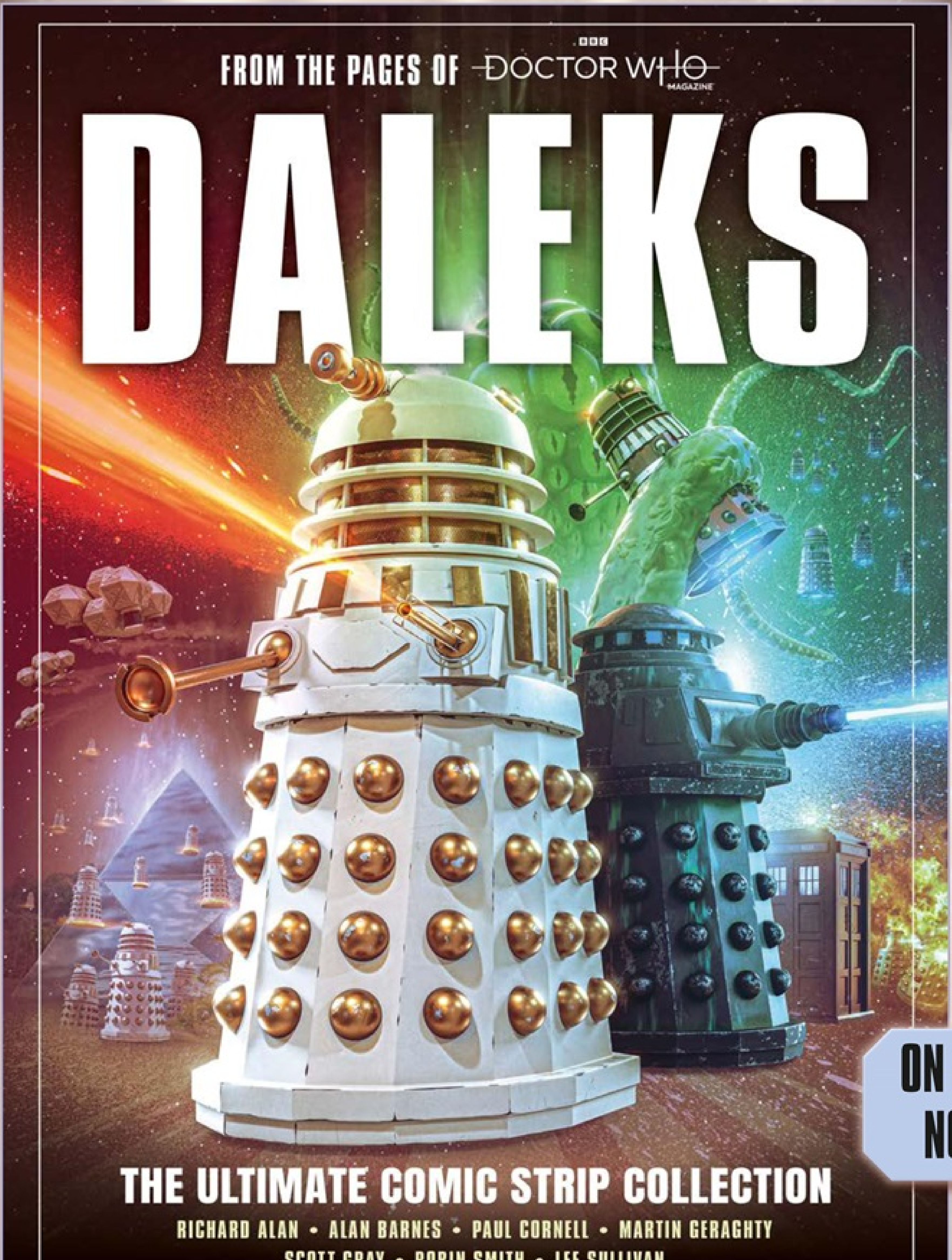
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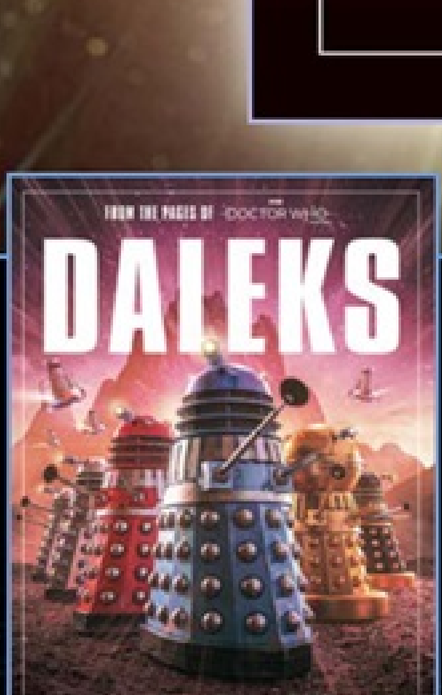
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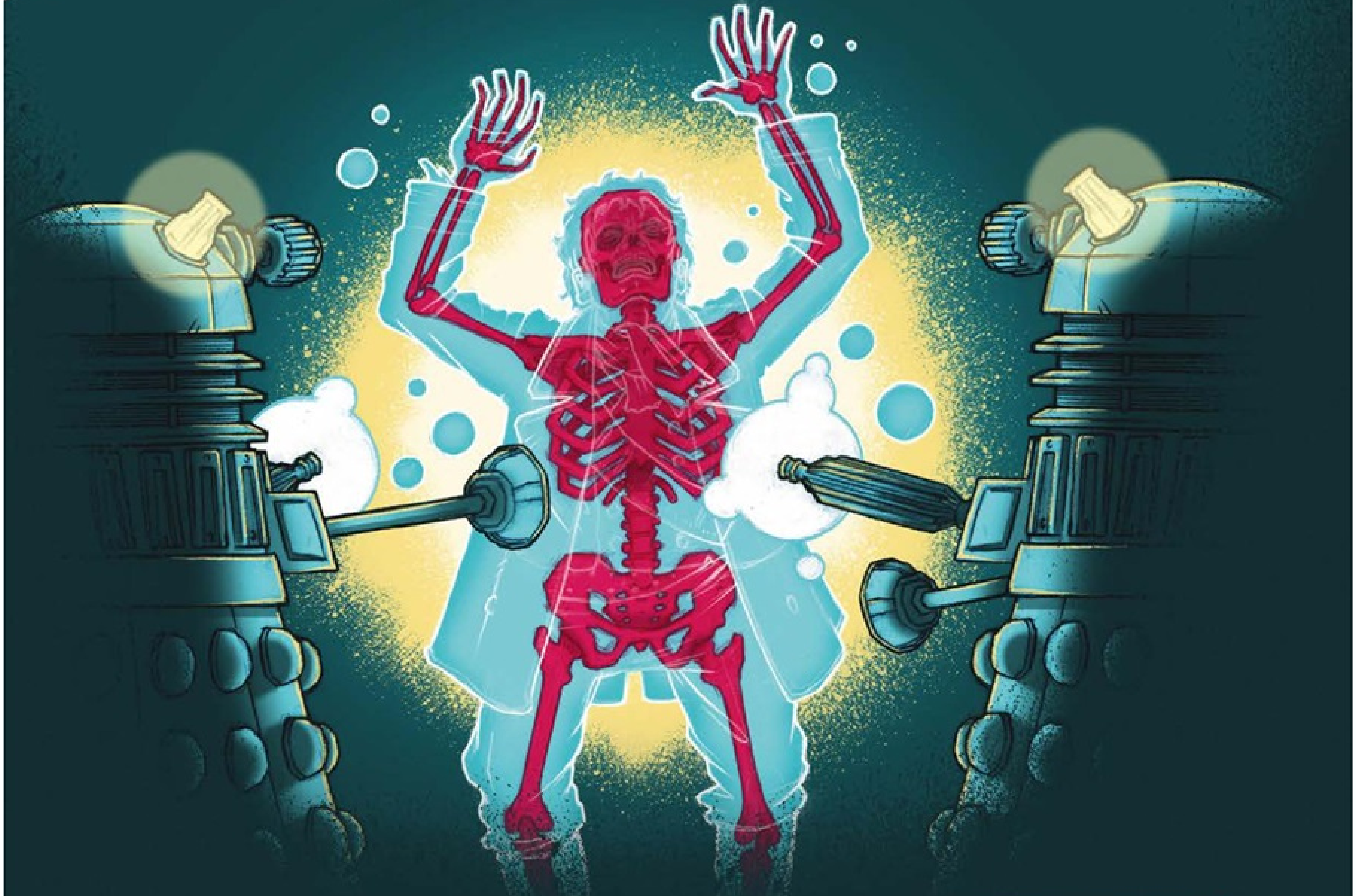
Review and illustration
by **JAMIE LENMAN**



Reviewed this issue

- ***The War Doctor Begins: He Who Fights with Monsters***
  Featuring The War Doctor
  RRP £19.99 (CD plus digital), £16.99 (digital only)
- ***Torchwood: The Empire Man***
  Featuring Queen Victoria
  RRP £10.99 (CD plus digital), £8.99 (digital only)
- ***UNIT: Nemesis – Objective: Earth***
  Featuring Kate Stewart and Osgood
  RRP £24.99 (CD plus digital), £19.99 (digital only)

Available from bigfinish.com

Was it really only in June 2021 that Jonathon Carley began his spellbinding reign as the younger version of John Hurt's grizzled War Doctor?

For a series set in and around the undulating, forever-shifting environment of the Time War, maybe it's fitting that he seems to have been with us forever. And that's most definitely meant as a compliment. In Robert Valentine's *He Who Fights with Monsters*, the fourth box set in Big Finish's *The War Doctor Begins* series, he might just have reached his zenith.

During the 18 short months of his tenure so far, Carley has succeeded in taking the gruff template laid down by his illustrious predecessor and gradually lightening it, bit by bit, until we feel the Time Lord we recognise is only a hot bath away. Nowhere is this more obvious than in the opening scenes of first chapter *The Mission*, where his heroic entrance and pained tenderness with Emily-Jane McNeill's doomed Rodion could have sustained a story on their own, not just what's essentially an extended pre-credits sequence. The flipside of this – his shocking acceptance of an assassination detail – is a timely reminder not to get too comfortable, and perhaps Carley's finest moment in the entire enterprise.

Generally speaking, *The Mission*'s function is to set out the stall for what's to come, introducing a cast of familiar characters and some exciting innovations. The most successful of these, at least

FULL CAST AUDIO DRAMA starring JONATHON CARLEY
BBC
DOCTOR WHO
THE WAR DOCTOR BEGINS
HE WHO FIGHTS WITH MONSTERS

for the time being, is Jason Merrells' rasping Hunter-Killer, who comes across, via Howard Carter's exceptional sound design, as a ruthless, cold-blooded murder machine. It says an awful lot when one begins to feel sympathy for Daleks, but that's precisely what Carter, Merrells and Valentine have achieved here.

Elsewhere, Ken Bones is on predictably good form as the General. The nameless 'Inner Circle' (realised by two equally nameless company members) are wonderfully slimy – but a spaceship full of

disposable soldiers do rather fade into the background when even *they* realise they're merely a means to an end. Although *Mission* is superbly written, gorgeously acted and meticulously made, it doesn't really work as a story in its own right. Which is fine, because it isn't; rather, it's the opening third of a much longer undertaking.

As you'd hope, second chapter *The Abyss* cranks up the pace significantly by deploying a troop of spider Daleks right from the get-go. From their adroitly conceived voices to the clattering clunks accompanying their skittering movements, they're a more than welcome addition to the Dalek family, and it's great fun to envisage their nightmare-inducing pursuit of our hero through a series of gleaming tunnels. And if we're going to talk about the Dalek family, we have to talk about Nicholas Briggs, who voices not only the regular drones and their arachnid cousins but also the pompous, booming Emperor and his snide adversary, the Strategist. Each one is unique and distinct while still maintaining their inherent xenocidal mania, and the vocal juggling on display is at times truly spectacular.

> ***He Who Fights with Monsters* feeds directly into our first meeting with John Hurt's ragged warrior.**

Indeed, spectacle is the name of the game in *Abyss*, with the script throwing out gawp-worthy vignettes left, right and centre, from the spatio-temporal abomination trying to eat the TARDIS to the grisly fate of the Master – a stunningly bleak tableau, and yet another cue for Carley to shine. However, the most dazzling image must be his enraged plea for extermination (one-upping David Tennant's similar request in 2007's *Evolution of the Daleks* by some margin), followed by his arch-enemies' immediate compliance. It's as if the whole set has a list of 'things you'd never expect us to actually do' and is ticking them off one by one, with the effect that the whole experience feels momentous and important, akin to an epic feature film. Taken as a whole, *He Who Fights with Monsters* distinguishes itself with a clarity and strength of vision that's previously been absent from the range, and it's breathtaking.

As if the title of closing episode *The Horror* hadn't made it clear enough, Nicholas Le Prevost's electric performance as the shadowy Barber-Surgeon pins the whole thing down as a very loose adaptation of Conrad's *Heart of Darkness*, with this elusive Gallifreyan despot in place of the dangerously deranged Kurtz. Even faced with an order as tall as this, Le Prevost does not disappoint. Many attempts have been made to imagine how the Doctor might behave without a moral compass – not least in the figure of the War Doctor himself – but the Barber-Surgeon is the most effective. His cultured, slightly weary tones speak of a fearsome intelligence capable of snuffing out the universe on a whim, and the result is frankly terrifying. The long, poetic discussions indulged by him and his 'good twin' could perhaps have sagged between lesser actors, but in the hands of these two they serve as some of the most engaging and thought-provoking passages in the *Doctor Who* mythos.

Throughout the saga, but particularly in *Horror*, Valentine's dialogue marries snatches of classic poetry with quotes from across *Doctor Who's* six decades, elevating the words of early 1980s writer and script editor Christopher H Bidmead to a position where they can sit alongside the works of Joyce and Tennyson without blushing, as well as feeding into the idea that this really is an epochal event.

All this isn't to say that there's no room for humour. Richie Daysh's grotesque but likable Constable provides a more cheerful mirror for our hero to look into, and Nicholas Briggs' genius D-9 deserves to be made into an action figure. Despite its failure to fully utilise Jason Merrells' promising Hunter-Killer, *Horror* succeeds in tying up the many loose ends – not just of the two previous instalments, but of the entire *War Doctor Begins* line – with a hugely satisfactory set of conclusions that feed directly into our first meeting with John Hurt's ragged warrior in 2013's *The Name of the Doctor*.

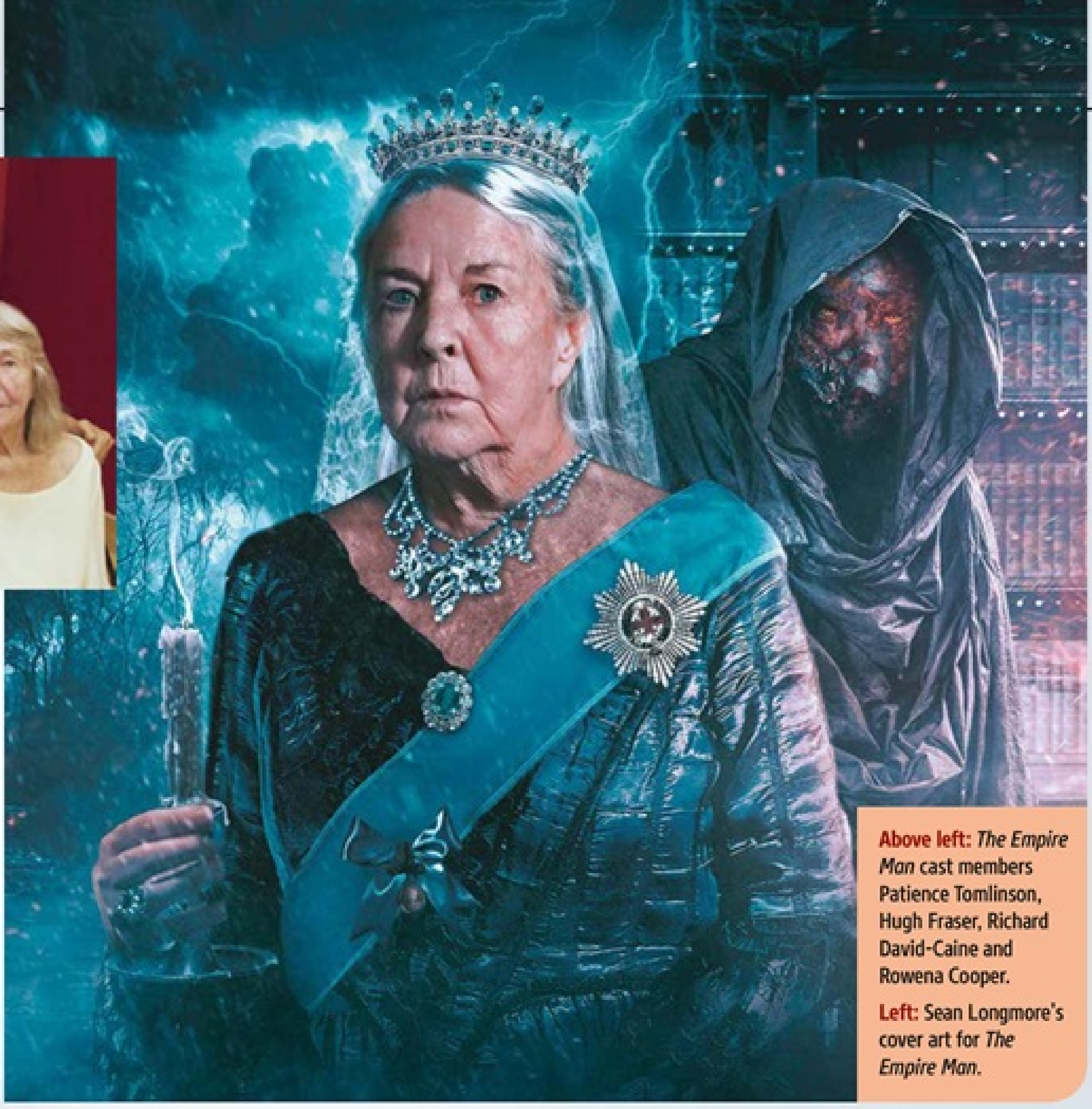
In fact, it does everything so well that beyond here, it's hard to imagine where the War Doctor could possibly go next, so emphatically and definitively have these various questions been answered. If it *is* the last we see of him, there can surely be no grander finale than this – but with any luck that won't prove to be the case.

As the nights draw in it's the perfect time of year for ghost stories, and Big Finish's monthly *Torchwood* range has always been a stickler for tradition. In fact, the sound of the crackling fire that pervades Jonathan Barnes' *The Empire Man* is so inviting and all-encompassing that the listener might forget they haven't dared turn on their central heating yet.

In the vein of early 1970s fright films such as *The House that Dripped Blood* and *The Vault of Horror* (both of which included various Doctors in their casts), *Empire* is an anthology made up of three loosely linked terror tales, and the cosy conceit of a midnight sherry in Queen →

Above: ***He Who Fights with Monsters*** cast members Jason Merrells, Ken Bones, Emily-Jane McNeil, Indigo Griffiths and Jonathon Carley.

Left: John Hurt as the Doctor in *The Day of the Doctor* (2013).



Above left: *The Empire Man* cast members Patience Tomlinson, Hugh Fraser, Richard David-Caine and Rowena Cooper.

Left: Sean Longmore's cover art for *The Empire Man*.

→ Victoria's private parlour is a neat trick. As 'the Crowned Saxe-Coburg' and founder of Torchwood herself, Rowena Cooper presents a formidable figurehead; serene and quietly powerful, yet not so removed from ordinary life that she can't share the odd joke. It's a bewitching portrayal, especially remarkable for the way in which she reverts to twinkling girlhood when relating a blurry episode from her early life, transforming effortlessly into the coddled young princess from the dawn of the 19th century. Patience Tomlinson makes an impressive entrance in one of three roles, all of which manage to occupy the same sort of space in each narrative without overlapping – no mean feat within the scant few lines she's afforded.

After the misty, folk-ish strokes of the young Victoria's woodland encounter, it's up to Hugh Fraser as her manservant Castringham to deliver possibly the most disturbing oration of the trio – a haunting anecdote that bears more than a passing resemblance to MR James' harrowing ghost story *Oh, Whistle, and I'll Come to You, My Lad*. All the hallmarks are there – the curious Englishman, the lonely setting, the silent, ominous object emitting dark vibrations of ancient evil. Like Cooper, Fraser modulates his delivery from sanguine steward to shivering wreck as the tension ratchets up to breaking point, and the ghastly final reveal is still visceral enough to survive some (presumably) accidentally cutesy sound effects work.

All the while, Richard David-Caine has been doing a grand job as a scoffing, thoroughly unlikable Prime Minister, so by the time he unfolds his own spooky reminiscence, we're more than ready for him to receive his just desserts. If the notion of an enigmatic trinket found in a dusty antique shop threatens to repeat some elements of the valet's atmospheric yarn, it's the knuckle-whitening instant when the PM realises his terrible folly that's most riveting, and David-Caine plays it perfectly. Although the remaining minutes of this section do rather dissolve into smoke and cinders, that's probably beside the point.

> Rowena Cooper presents a formidable figurehead; serene and quietly powerful.

At the end of *Empire*, as at the end of its three constituent segments, we might not be exactly sure what has taken place or what it might have signified. But we do feel thoroughly entertained – and perhaps just a little inclined to leave the door open and the landing light on when we retire to bed. Sleep tight! **DWM**

UNIT: Nemesis – Objective: Earth

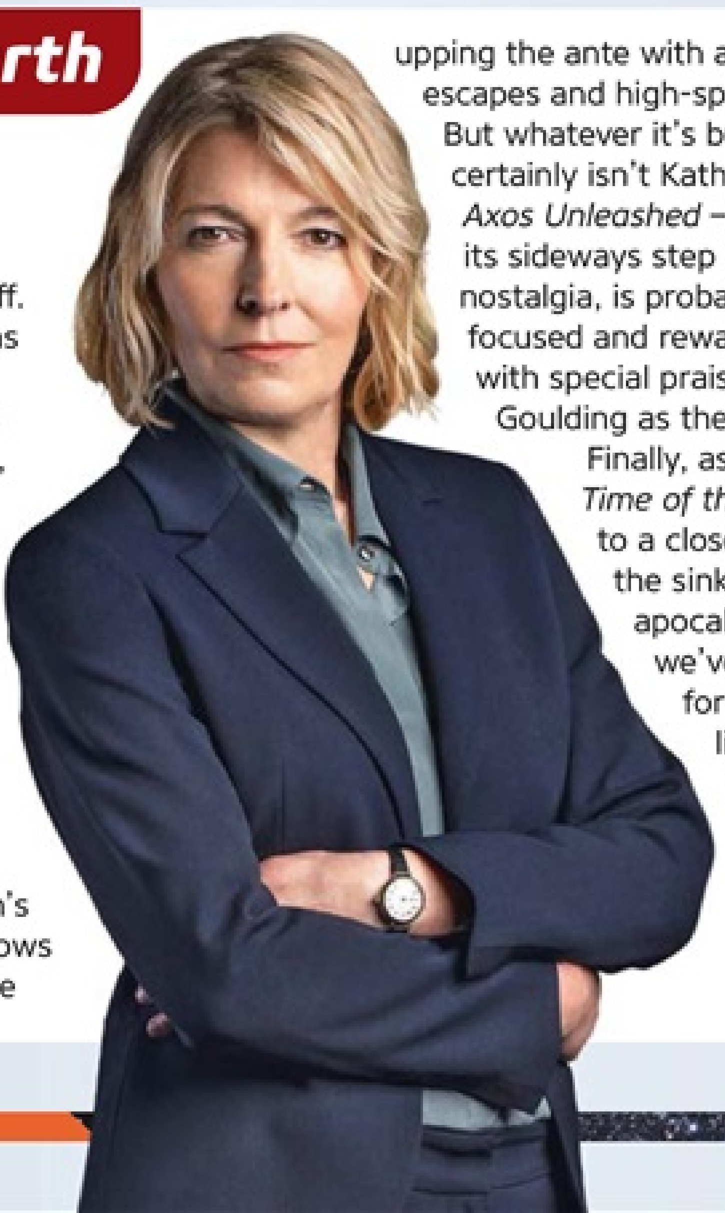
A FULL CAST AUDIO DRAMA STARRING JEMMA REDGRAVE AND INGRID OLIVER
BBC DOCTOR WHO
UNIT
NEMESIS
OBJECTIVE: EARTH
FEATURING MARK BONNAR, ELEANOR CROOKS AND RICHARD GOULDING

As with the latest *War Doctor Begins* release, your multi-disc box set might not actually comprise separate strands, but rather equal portions of one whole. That's all right – it can even sometimes be more fulfilling, provided it all leads to a substantial payoff.

This certainly seems to be where Andrew Smith's *The Vulpreen Encounter* is heading, with a definite feel of setting up the board for a deadly game in between some intimate, nicely judged exchanges for Jemma Redgrave's Kate Stewart and Tracy Wiles' Jacqui McGee. Lisa McMullin's *By Jacqui McGee* follows in the same vein while upping the ante with a flurry of daring escapes and high-speed chases.

But whatever it's building up to, it certainly isn't Katharine Armitage's *Axos Unleashed* – which, despite its sideways step into golden-age nostalgia, is probably the most focused and rewarding of the lot, with special praise going to Richard Goulding as the titular entity.

Finally, as Roland Moore's *Time of the Vulpreen* draws to a close, we begin to get the sinking feeling that the apocalyptic happenings we've been preparing for all along will most likely occur in the next *Nemesis* set, which is frankly a bit cheeky...



Left: Jemma Redgrave as Kate Stewart.

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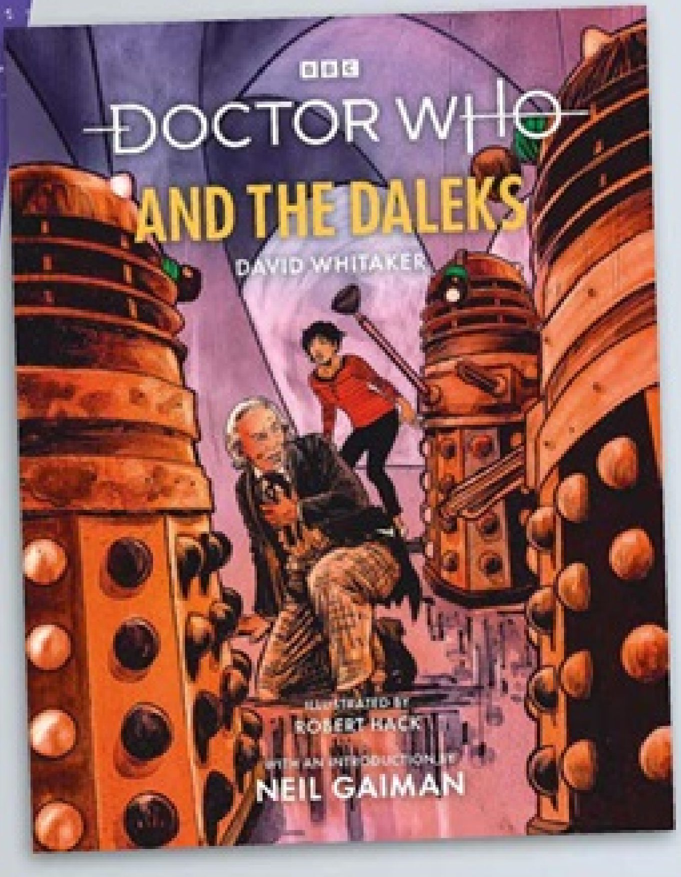
Doctor Who and the Daleks



Book

Featuring The First Doctor, Ian, Barbara and Susan
Written by David Whitaker
Illustrated by Robert Hack
BBC Books £30

Doctor Who and the Daleks is a book many fans might know very well already, but in this edition it's rendered vividly, thrillingly *new*. With 58 full-colour illustrations by comics artist Robert Hack, this is a lavish version of the very first *Doctor Who* novel, originally published in November 1964.

The text recounts the Doctor's initial encounter with the Daleks, as seen in episodes five to 11 of the TV series. The first edition of the book was also illustrated throughout, with black-and-white Arnold Schwartzman drawings based on photographs from the TV production. But that means Schwartzman could only ever show events as they'd been shown on screen – and that's just half the story.

In adapting Terry Nation's scripts, author David Whitaker reworked and embellished the adventure. Instead of abridging the events of *Doctor Who*'s first four episodes, we're introduced to the Doctor and the TARDIS in a completely new way, this time involving a car crash on Barnes Common (based on a haunting event from Whitaker's own childhood, when his mother was hit by a lorry). Even when adapting scenes from the Dalek TV serial, the novelisation is peppered with extraordinary new visuals.

> For the first time since 1965, we can see many more of the wonders described by Whitaker.

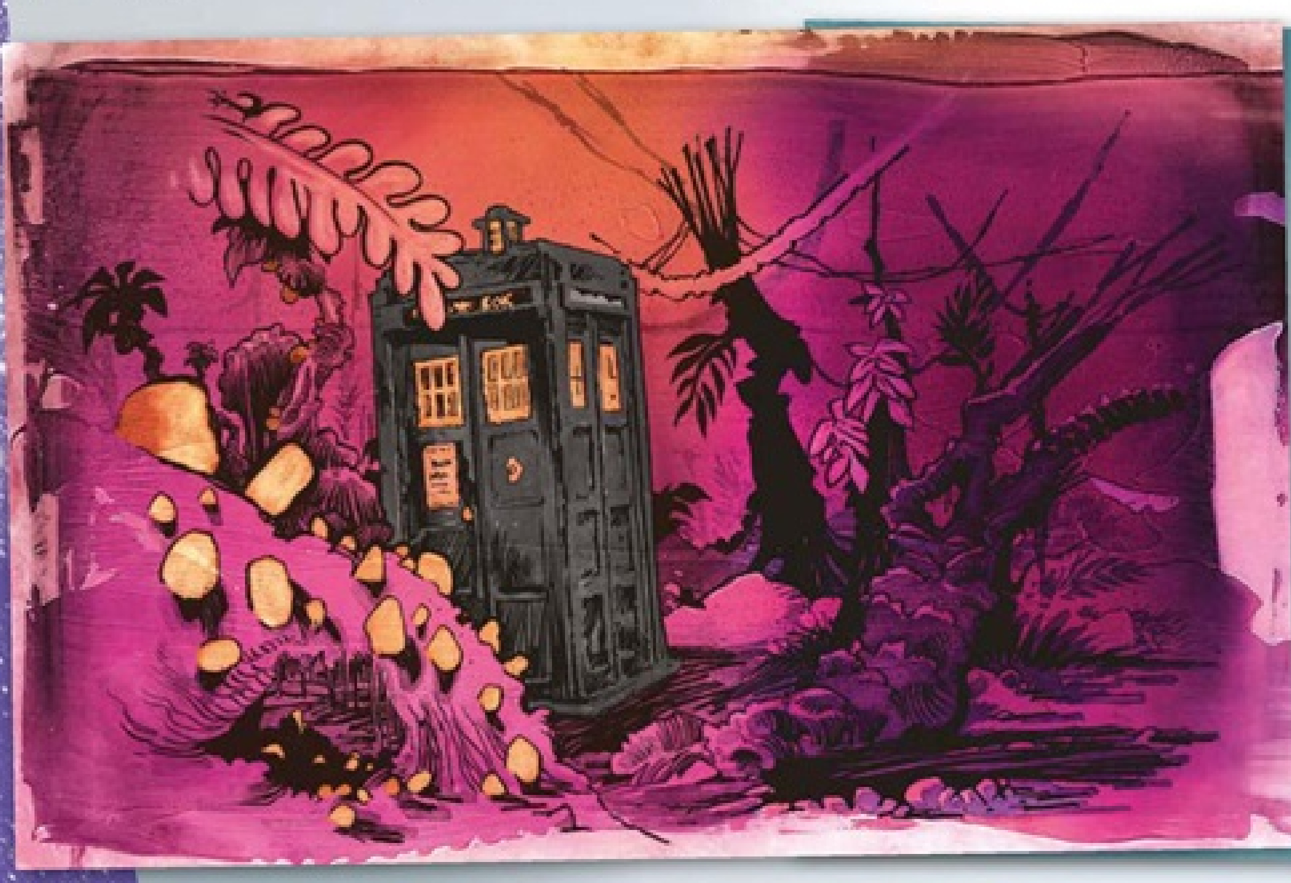
For example, the TV story gives us a tantalising glimpse of the monstrous 'hand' of the creature inside a Dalek casing, but Whitaker describes the one-eyed, blobby, green monster in its entirety, and in detail. On screen, we don't see the huge, mutated creatures that stalk the swamps of the planet Skaro, but Whitaker describes a whole group of them. Even the humanoid Thals are more impressive than on TV; in print, they're six-feet four-inches, with long blond hair and cloaks that look like huge, protective scales. Often, the action in the book is bigger and more dynamic than on the small screen, as when the Doctor hurls a pitcher at the wall to smash a Dalek camera. But Whitaker also does more than simply enhance things as seen on TV; a special new kind of Dalek, its shell transparent like glass, is a wholly new creation.

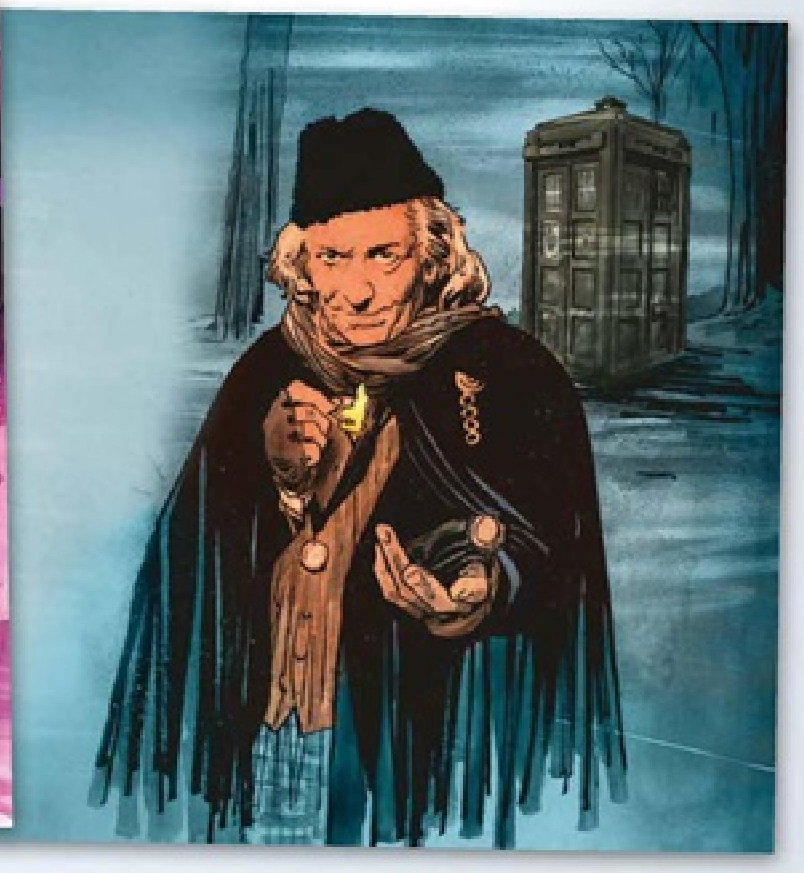
For a 1965 paperback, Peter Archer provided a full-colour cover and six black-and-white illustrations, one of which featured this glass Dalek. The clothes worn by the Doctor and the Thals, the rounded doors of the Dalek city and the depiction of the Daleks themselves suggest Archer worked from photographs, but he produced images with more dynamism and scale than could be shown on TV. It's just a shame there weren't more of them.

Now, for the first time since 1965, we can see many more of the wonders described by Whitaker. Robert Hack's illustrations are atmospheric and exciting, perfectly matching the text. But what makes this especially effective is that the new illustrations are so grounded in the familiar. As with Schwartzman, and perhaps Archer, Hack has clearly used photographs from the TV serial as reference; the Doctor and his friends all look like the actors who played them. The Thals don't, but they still wear the same striking outfits made by costume supervisor Daphne Dare. The Daleks and the city built to accommodate them in their metal casings are as designed by the peerless Raymond Cusick. They're just shown here at more dramatic angles than was possible with the bulky, unwieldy cameras at Lime Grove Studio D.

Particularly striking is our first view of the TARDIS interior. The text describes the ship as seen on TV, plus a few new props: a Sheraton armchair and a bust of Napoleon. (Whitaker's favourite historical character, Napoleon, was also worked into a TV episode around the time he was writing this novel.) Hack includes these details, plus elements from the TV version *not* mentioned by Whitaker, such as the great, hexagonal apparatus suspended above the control console. It's a good example of what this book achieves more generally: while the text is often very different from the TV serial, Hack's illustrations manage to be faithful to both, even in a single image.

The result is a bold new take on a familiar story – one that's also utterly authentic. **SIMON GUERRIER**





The Official 60th Anniversary Annual 2023

BBC
DOCTOR WHO
THE OFFICIAL 60TH ANNIVERSARY ANNUAL 2023

Book

Written and designed by Paul Lang
BBC Books £8.99

Aimed at a younger audience, the *Doctor Who Annual 2023* is jam-packed with photos from across the show's history, splashy graphics and a punchy layout.

As spoilers abound, this is clearly meant for those already familiar with the show – though it could act as a primer for that loved one you'd like to nerd out on *Doctor Who* with but who doesn't have time for all that viewing. It's not a bad refresher for long-time viewers either, with *The (Almost) Complete History of the Doctor* running throughout the volume, a rudimentary and entertaining recap of the show's broad strokes in the Thirteenth Doctor's voice. (The annual was written before *The Power of the Doctor* aired in 2022, so the impending regeneration is only alluded to, and there are no mentions of the forthcoming Doctors.)

In the first pages, the Thirteenth Doctor introduces us to her fam. Then she takes us through a rough timeline of recent developments in the show, which are laid out again later in the book. Readers might not be any less confounded by the events of the Flux and Timeless Child plot arcs afterwards, but it's nice to see an official source explain them in plain language. The Doctor herself acknowledges the convoluted nature of it all, telling us to "Just go with it!"

Along with their flighty Gallifreyan friend, companions Yasmin Khan and Dan Lewis also get their moments in the spotlight, describing people and incidents from their adventures with, and without, the Doctor. Even one of the villains gets in on the action, with resulting guffaws. And Thasmin shippers are sure to appreciate the pointed nods to Yaz and the Thirteenth Doctor's feelings for each other, which are scattered throughout the book.

The annual contains a couple of interactive sections that let fans play 'what if?', such as a create-your-own-Doctor scenario. There's also traditional annual fun like a Dalek execution squad word-find and a game where the player has to figure out if, true to form, the Doctor is lying.

> **The inclusion of a short piece of fiction from the *Origin Stories* anthology is an interesting choice.**

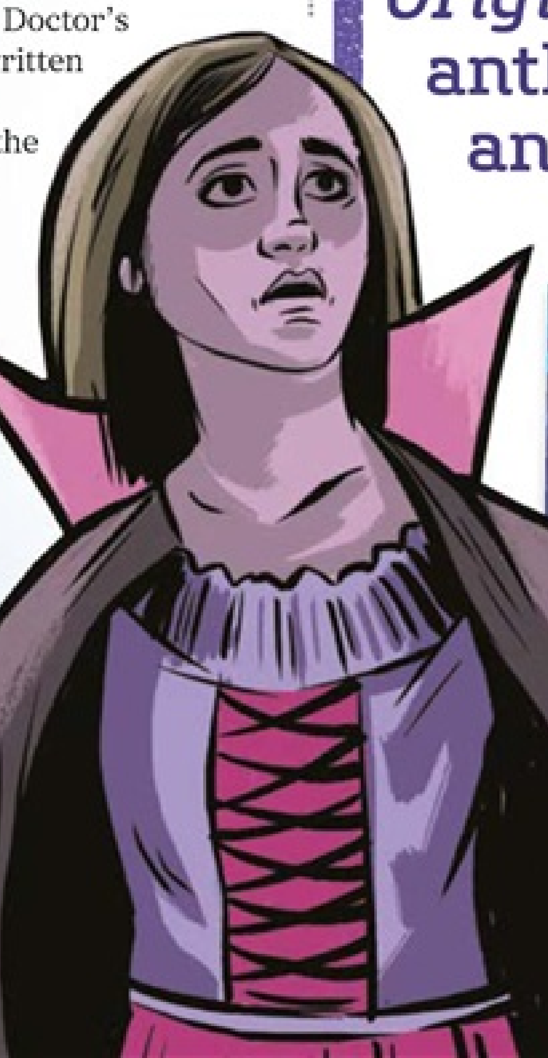
TEAM TARDIS
MEET THE CREW
THE DOCTOR
THE TARDIS
THE CREW
YAZ
DAN

The Doctor's FAMILY ALBUM PART 1
SUSAN FOREMAN
BARBARA WRIGHT and IAN CHESTERTON
MELANIE BUSH
LIZ SHAW
THRLOUGH
GRAHAM O'BRIEN and RYAN SINCLAIR

The inclusion of a short piece of fiction from the *Origin Stories* anthology (2022) is an interesting choice. A Halloween adventure with the Eleventh Doctor and a teenage Clara Oswald seems out of place in a book narrated by the Thirteenth Doctor and published for the festive season, but the moody illustrations that accompany it are lovely.

The annual's scrapbook-style *Family Album* is the Thirteenth Doctor's breezy and boastful remembrance of companions old and new. Though mainly presented in her breathless manner, there's a special kind of heartstring-plucking that any Doctor can achieve with recollections of previous regenerations' friends, and those strings are indeed intermittently tweaked.

If you're in search of in-depth analysis of *Doctor Who*, this is not the book you're looking for – the 2023 annual is a self-aware, light-hearted scamper through the show's history, and never takes itself too seriously. But adult Thirteenth Doctor fans in need of a bit of light reading, and younger *Doctor Who* aficionados, are likely to take pleasure in this tome. **REECY PONTIFF**



FRIENDS & FOES
THE MOST GLORIOUS TRIUMPHS OF THE SONTARAN EMPIRE
FLUX FIXER

Above and left: Pages from the latest *Doctor Who Annual*.

Far left: An illustration by Ryan Quickfall from the annual's short story, *Clara Oswald and the Enchanted Forest* by Jasbinder Bilan.

The Power of the Daleks

BBC
DOCTOR WHO
THE POWER OF THE DALEKS
JOHN PEEL
READ BY NICHOLAS BRIGGS

Audiobook

Featuring The Second Doctor, Ben and Polly
Written by John Peel
Read by Nicholas Briggs
BBC Audio RRP £27.23 (CD), £13 (digital)

Clocking in at over nine hours, John Peel's novelisation of Patrick Troughton's 1966 debut story "is a big one", as the Second Doctor might have said. The book was published in 1993 with a page count that reflected Virgin Publishing's concurrent series of *New Adventures* novels rather than the brisk and efficient adaptations that Target had specialised in.

As such, it's a quite different experience from, for example, Terrance Dicks' novelisation of *Genesis of the Daleks* (1975), which distils its six-part source material into a pithy 140 pages. Instead, John Peel goes back to David Whitaker's first draft scripts to expand his adaptation. It begins with a lengthy prologue and first chapter, offering a much more screen-accurate retelling of the end of *The Tenth Planet* (1966) than was offered in Gerry Davis' novelisation. In keeping with Virgin Publishing's house style, Peel also includes numerous references to corners of the Whoniverse as-yet undreamt of in 1966 (Sarah Jane Smith, Sergeant Benton, UNIT), setting the tone for numerous kisses to the future throughout the story.

Peel presents much of this through Ben's eyes, which underlines the unsettling strangeness of the Doctor's first regeneration. Ben has great respect for the First Doctor – *his* Doctor, "the old man" whom he envisages as a good Royal Navy commanding officer. Watching this comfortable authority figure collapse, skin shifting like "a sentient carpet" (one of Peel's many remarkable descriptions), and then transform into a gleeful, Beatle-haired anarchist is almost too much to take. It helps sell Ben's toxic response to the new Doctor more clearly than the TV version.

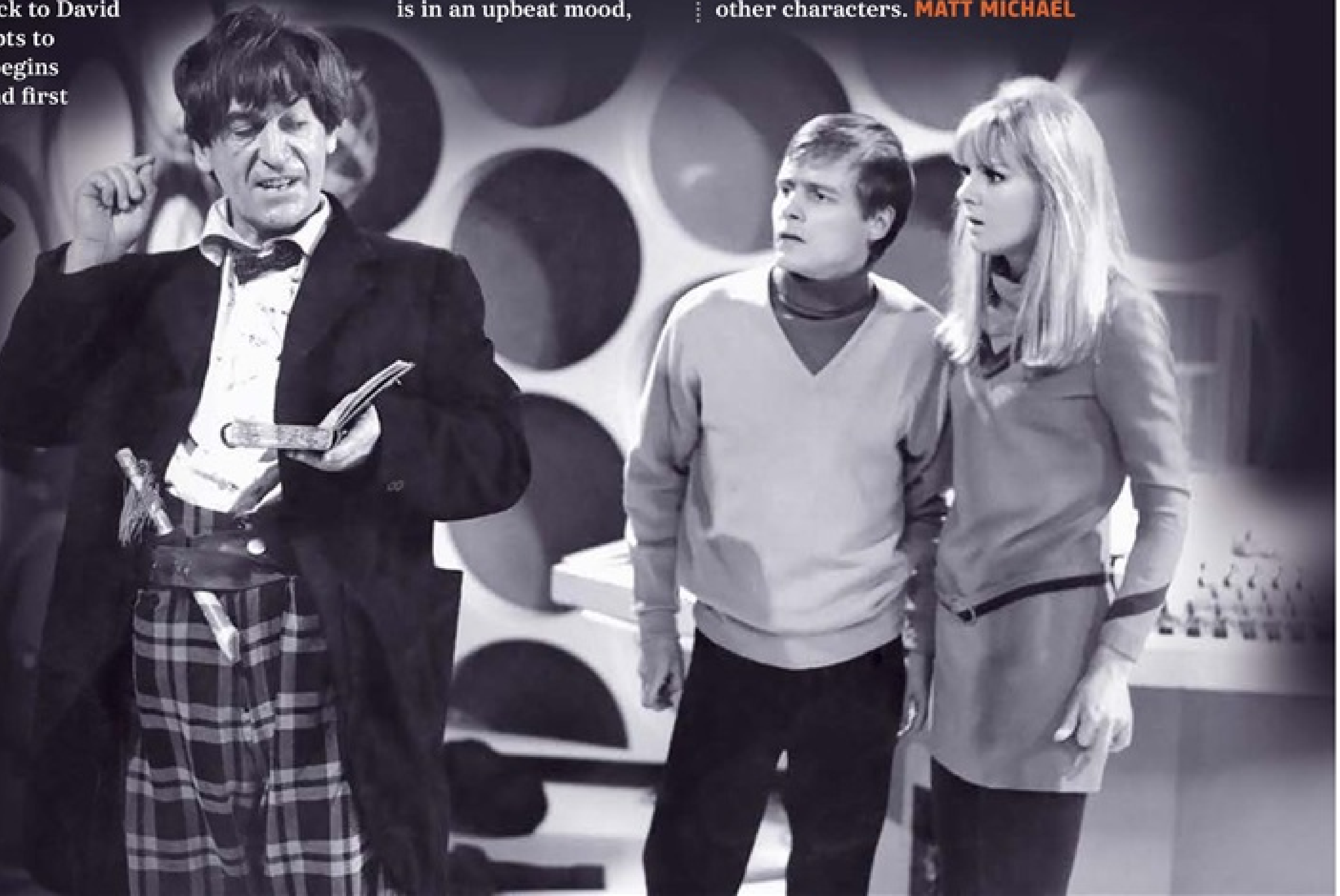
> Peel draws attention to the moments when the Doctor starts to make Ben laugh.

It also means Peel can keep returning to Ben throughout the story, as his attitude towards the new Doctor gradually softens and the Doctor himself observes Ben's feelings for Polly and his jealousy of Deputy Governor Quinn. As the plot develops, Peel draws attention to the moments when the Doctor starts to make Ben laugh. By the end, Ben is in an upbeat mood, finally accepting the regeneration and keen for more adventures.

The rest of the adaptation introduces similar clarifications and expansions, reading like the *Star Wars* Special Edition of the original. The story remains the same: the TARDIS lands on an early human colony, Vulcan, where a scientist has recovered a dormant Dalek ship from one of the planet's mercury swamps, reviving its inhabitants in the process. However, Peel introduces additional characters and continues to drop in elements from future episodes, such as references to the Doctor's two hearts (not mentioned on TV until 1970). Peel also dials up the horror content, with the Dalek mutants getting more focus and some graphic deaths added during Vulcan's final collapse into rebellion and Dalek conquest.

The result is a comprehensive adaptation that captures the details of the show's most vexing missing episodes; also, through Ben's reactions, it tries to evoke the contemporary audience's initial unease and gradual acceptance of the changeover from William Hartnell to Patrick Troughton. The added references to other episodes weren't a Peel innovation – plenty of Target novels before and since have done the same, although often with more restraint and subtlety – but they're emblematic of a show that seemed, in 1993, to have little future.

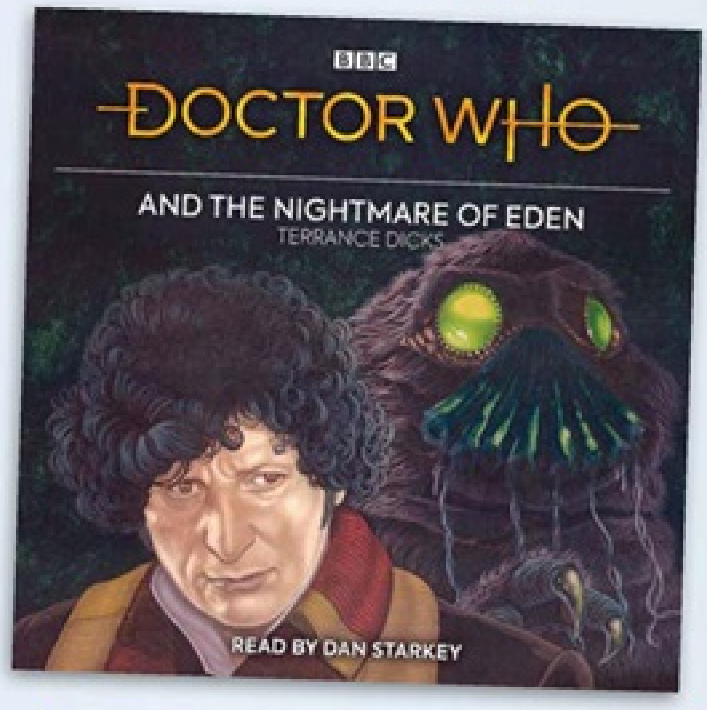
As always, the BBC Audio adaptation is beautifully produced, with Nicholas Briggs providing terrific value not only as the Daleks, but also as two Doctors and a very cockney Ben among a great many other characters. **MATT MICHAEL**



Above inset: The Daleks outside their space capsule in *The Power of the Daleks* (1966).

Right: The newly regenerated Doctor (Patrick Troughton) with Ben (Michael Craze) and Polly (Anneke Wills) in Episode One of the story.

Doctor Who and the Nightmare of Eden



Audiobook

Featuring The Fourth Doctor, Romana and K9
Written by Terrance Dicks
Read by Dan Starkey
BBC Audio RRP £20 (CD), £9 (digital)

There's a startling moment late in Terrance Dicks' 1980 novelisation of 1979's *Nightmare of Eden* – a book that's a lot grimmer than the episodes it adapts. Rigg, the captain of a space cruise-liner that has accidentally become interlocked with a cargo ship, has been driven mad by his craving for the illegal drug Vraxoin. With murder in his eyes, he reaches out to choke the Doctor's associate Romana, whom he suspects of being the dealer: "'Why?' he sobbed. 'Why won't you help me? You've got the stuff. Now, let me have some, or I'll kill you.'"

On TV, *Nightmare of Eden* is a bit of a flawed masterpiece. Scripted by future Wallace and Gromit writer Bob Baker, it tells of a drug-smuggling scheme disrupted by a crash in hyperspace. The Fourth Doctor, Romana and K9 intervene firstly to separate the ships, and then, when they realise Vraxoin is on board, to uncover the drug ring. This is made more complicated by local bureaucrats, the perennial enemies of Tom Baker's Doctor, and by the Mandrels, monsters that have escaped from a copy of the planet Eden, stored as part of an electronic zoo.

As script-edited by Douglas Adams, this quite serious story is leavened with plenty of witty one-liners ("Of course we should interfere, always do what you're best at, that's what I say!"), leading some of the actors to approach it with relish. Lewis Fiander, as Tryst, inventor of the aforementioned zoo, adopts the most outrageous accent since Patrick Troughton played Salamander in 1968's *The Enemy of the World*. Tom Baker was an uncontrollable force of nature in his prime, lightening the mood further by wrestling with the Mandrels – monsters apparently described as "cute Muppets" by some viewers of the time.

Little of that makes its way into the novelisation. Tryst does have "clipped, slightly Germanic speech", and Dan Starkey incorporates this with rather more subtlety than the TV version. Dicks' Mandrels are fearsome creatures: "boar-like head… huge bulging eyes… rows of drooling fangs… massive paws ending in razor-sharp claws". Dicks also excises the infamous comedy moment where the unseen Doctor, concealed by quivering foliage, cries out as he's lightly mauled by a number of the monsters: "Oh, my fingers! My arms! My legs! My everything!"

In its place, Dicks writes this like an Agatha Christie thriller, focusing on the mystery element as the Doctor and Romana seek the secret adversaries behind the Vraxoin smuggling. There are some great moments of furtive figures lurking in dark alcoves, including "somebody who found Romana's presence a problem." The Doctor rolls with Rigg's assumption that he works for the Intergalactic Narcotics Bureau as some kind of star detective. As the drug-smuggling is the focus of Dicks' adaptation, the drug itself is even more horrible than on TV. Its first victim, Secker, still falls victim to the first Mandrel attack, but the medic treating him says: "We might have been able to save him… but his system appears to have been weakened by some kind of addictive drug."

> Dicks' Mandrels are fearsome creatures with "massive paws ending in razor-sharp claws".

The book is a splendid example of Dicks' drive to tweak, clarify or tidy the scripts he novelised. This isn't a better version of the TV episodes; it's largely a faithful retelling, but its emphases are different. Brought to life by Starkey, a super reader with a good voice for the Fourth Doctor, it's a very enjoyable alternative take.

MATT MICHAEL

Above inset: Professor Tryst (Lewis Fiander) in *Nightmare of Eden* (1979).

Left: The Doctor (Tom Baker) is attacked by a Mandrel.

The Code of Flesh

BBC
DOCTOR WHO
THE CODE OF FLESH
ANDREW LANE
READ BY DAN STARKEY

Audiobook

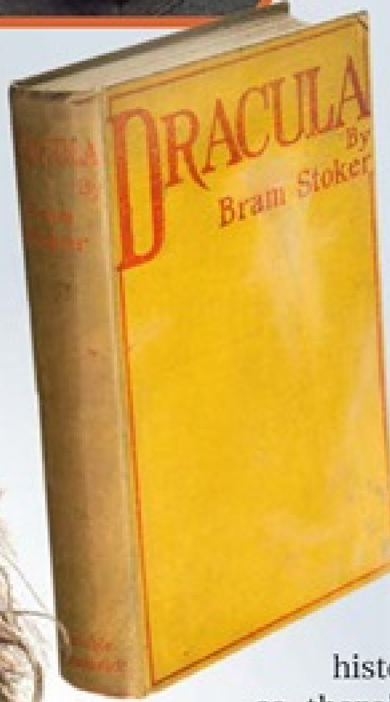
Featuring The Eighth Doctor
Written by Andrew Lane
Read by Dan Starkey
BBC Audio RRP £11 (CD), £9 (digital)

This BBC Audio original reunites the Eighth Doctor with investigative journalist James MacFarlane for another grisly adventure in the miasma of Victorian Britain.

The last time they met, in 2019's *The Scent of Blood*, the Doctor was on the trail of vampires in Edinburgh. This time, MacFarlane is visiting Cardiff to shine some light on the new phenomenon of 'anaesthesia frolics'. These are dinner parties where the curious partake of ether (a much safer chemical than chloroform) – knocking themselves out after the main course, and waking up in time for dessert. However, MacFarlane is convinced there's a darker purpose to these demonstrations. When he meets a previous guest, Madam Griffiths, and sees her mutilated hands, the game is afoot.

Writer Andrew Lane is no stranger to the ghoulish goings-on of Victorian vivisectionists, having written several episodes of Big Finish's popular *Jago and Litefoot* series. A flavour of that carries over into his work for BBC Audio, with a similarly thick atmosphere of menace evoking the swirling fog and vivid blood of Hammer Horror. But while the *Jago and Litefoot* stories were always somewhat lightened by the jocund presence of irrepressible impresario Henry Gordon Jago and the wry asides of Professor Litefoot, here the tone is very dark indeed.

Fortunately, Lane's Eighth Doctor is on hand to illuminate events with his own dry humour, and Dan Starkey brings him alive with a hint of laconic Scouse that neatly captures the essence of Paul McGann's performance. Travelling alone, the Doctor is "doing repairs" and avoiding being drawn into Time Lord politics. In MacFarlane's eyes he's a restless adventurer, able to use his alien physiology to bypass the effects of ether, racing after a kidnapped frolicker, and throwing out baffling details of alien visitors as he deduces their reasons for arriving on Earth. MacFarlane admits he "prefers watching to being watched", and as such makes an ideal temporary companion.



Without needing to be explicitly gory, the first half of this audio is brilliantly nasty, with a *Penny Dreadful* sense of horror as the victims are deprived of various organs. In comparison, the second half of the audio is less full-blooded, as the solutions to the mysteries seem dependent on the Doctor's encyclopaedic knowledge of other species' cultures, histories and biology. Even so, there's still a great deal to enjoy, such as the reveal of what has been happening to the pilfered body parts. Without spoiling it, *The Scent of Blood* was partly inspired by *Dracula*, and this audio owes just as much to another classic novel of 19th-century horror.

> Writer Andrew Lane is no stranger to the ghoulish goings-on of Victorian vivisectionists.

It was a canny choice to set this in Cardiff, as I listened while picturing the similarly spooky 2005 TV episode *The Unquiet Dead*. Its roots in classic horror films and books, combined with an extra-terrestrial twist, give it an unsettling, intriguing tone. As always, Starkey is an adroit narrator, bringing the piece to life with a great ear for dialogue and character, and it's fun to spot the moments where that other Victorian investigator, the Sontaran Strax, starts to show.

A worthy follow-up to *The Scent of Blood*, this one has you hoping that Lane will reunite the Eighth Doctor and MacFarlane again. After all, there are plenty more things that go bump in the night. **MATT MICHAEL**

Above inset from top: Narrator Dan Starkey; a first edition of Bram Stoker's seminal novel *Dracula* (1897).
Right: Paul McGann as the Doctor in *The Night of the Doctor* (2013).

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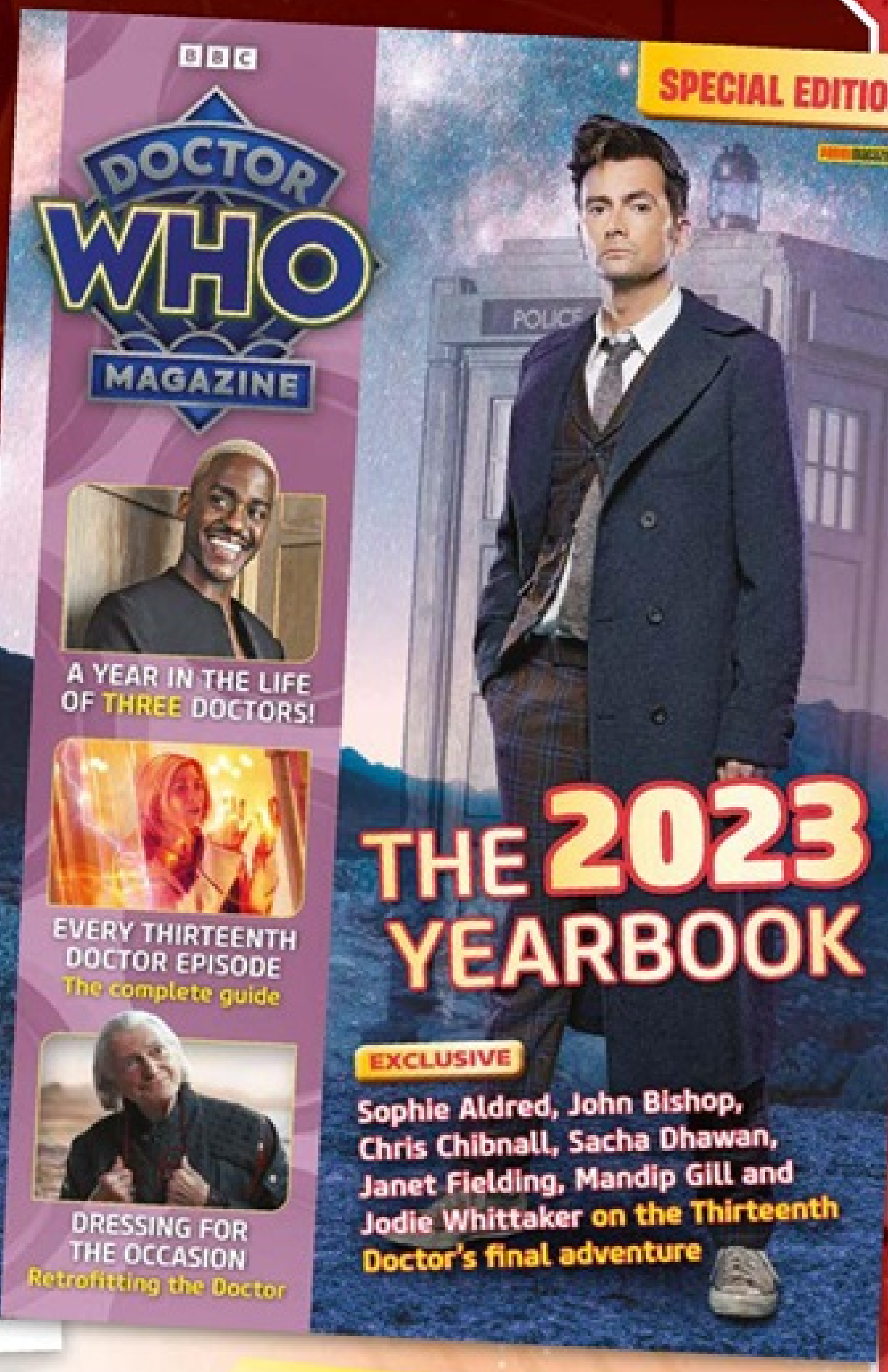
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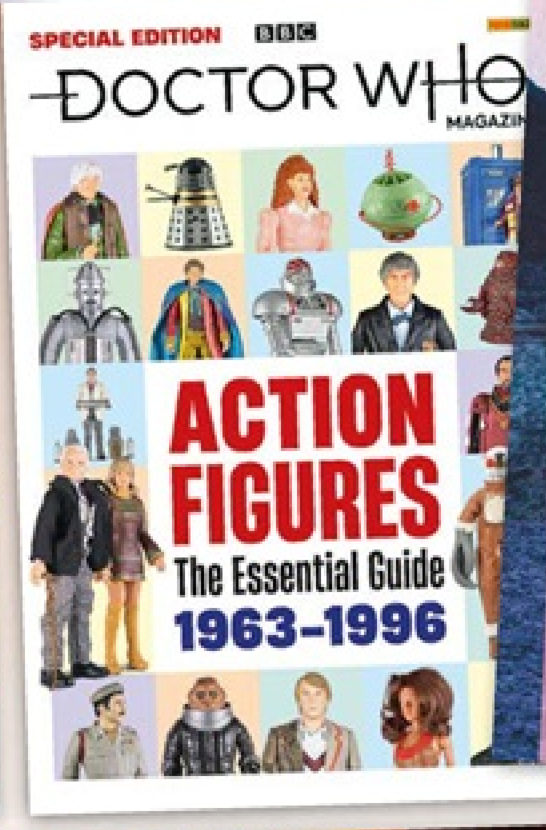
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CASS CD BOX SET

Cass is the latest box set in the *Time War* audio drama series from Big Finish. It contains three full-cast adventures: *Meanwhile, Elsewhere* by Tim Foley, *Vespertine* by Lou Morgan and *Previously, Next Time* by James Moran.

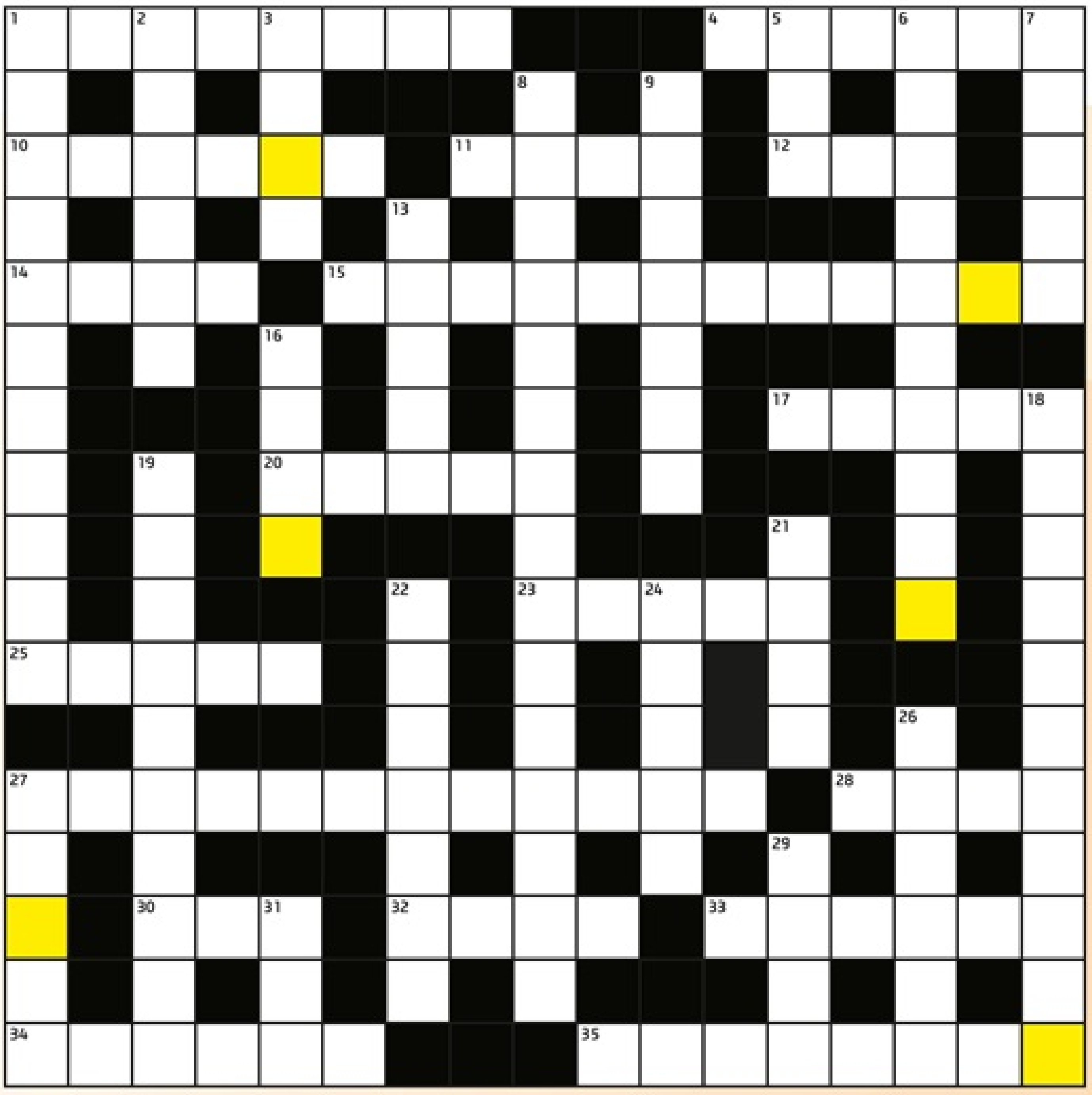
The Eighth Doctor and his great-grandson Alex are back travelling the universe together – but when that universe is in the grip of the Time War, the unexpected lurks around every corner...

Cass stars Paul McGann as the Doctor, with guest cast including Emma Campbell-Jones as Cass (previously seen in 2013's *The Night of the Doctor*), Sonny McGann as Alex Campbell and Nicholas Briggs as the Daleks. It's released this month and can be ordered from *bigfinish.com* priced £24.99 (CD and digital) and £19.99 (digital only). We have FIVE copies of the CD box set to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form monsters first encountered on screen by the Fourth Doctor.

DOCTOR WHO
CASS

Do you know your Morgan Blue from your Orson Pink?

DWM CROSSWORD



ACROSS

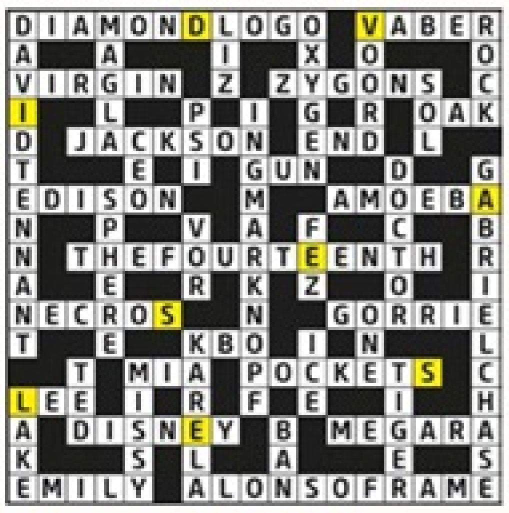
1 Event that happens on Alzarius once every 50 years or so (8)
4 Creatures in the cloud belt above Sardicktown (6)
10 (and 9 Down) She played Leela (6,7)
11 Aztec warrior (4)
12 Sacred __ – one Octavian's clerics (3)
14 He was in charge of communications on the Moonbase (4)
15 Cast as 6 Down (6,6)
17 (and 23 Across) Another name for the larvae of 20 Across, perhaps? (5,5)
20 Natives of the planet Vortis (5)
23 See 17 Across
25 UNIT major in charge of evacuating civilians at the Gore Crow Hotel (5)
27 Encountered by the Second Doctor on Skaro (7,5)
28 Gond scientist (4)
30 Company Captain Dent worked for (1,1,1)
32 Viking who attacked Wulnoth's village (4)
33 Tried to kill Davros – a knight of the Grand Order of Oberon (6)
34 Passenger on the mighty 200 (6)
35 Scientist possessed by WOTAN (8)

DOWN

1 Full name of 1980s companion according to end credits of *The Power of the Doctor* (7,4)
2 *The Cave of ____* – First Doctor episode (6)
3 Customs officer on the Azure (4)
5 Torchwood's base: The __ (3)
6 The new companion (4,6)
7 Donna's husband (5)
8 Where the First Doctor met the Drahvins and the Rills: *The* – (9,6)
9 See 10 Across
13 Part of Professor Parry's expedition to Telos – he was shot by Eric Klieg (5)
16 Music enjoyed by the Seventh Doctor in *Silver Nemesis* (4)
18 Part of UK Habitat (4,7)
19 The climax of *The Dalek Invasion of Earth* (10)
21 Title of Nicholas, who was influenced by the Master in the guise of Rasputin (4)
22 Founder of the 3W Institute who was converted into a Cyberman (7)
24 *____ the Lake* – Twelfth Doctor episode (4)
26 Zoe's surname (6)
27 Employee at the Nunton Experimental Complex (5)
29 Underwater facility seen in 24 Down: The – (4)
31 Time Lord organisation mentioned by Castellan Spandrell (1,1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: SEA DEVILS

THE COLLECTION: SEASON 2
BLU-RAY BOX SET

The second season of *Doctor Who* has been released by BBC Studios as a features-packed Blu-ray box set in limited-edition packaging.

The Collection: Season 2 stars William Hartnell as the Doctor and includes nine adventures from 1964-65 – *Planet of Giants*, *The Dalek Invasion of Earth*, *The Rescue*, *The Romans*, *The Web Planet*, *The Crusade*, *The Space Museum*, *The Chase* and *The Time Meddler*.

Alongside the episodes, which have been remastered, the box set also includes extensive new special features, including exclusive documentaries, interviews, audio commentaries, missing episode reconstructions, PDF documents and much more.

DOCTOR WHO
THE COLLECTION
SEASON 2

The Collection: Season 2 is available to order, RRP £69.99. We have **FIVE** copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

On which planet is *The Space Museum* set?
A) Telos **B)** Xeros **C)** Varos

FRIEND OF THE FAMILY
AUDIO DRAMA

DOCTOR WHO
The Diary of RIVER SONG
FRIEND OF THE FAMILY

This is the latest release in the *Diary of River Song* series of full-cast audio dramas, starring Alex Kingston as the time-travelling archaeologist who's also the Doctor's wife. It's written by Tim Foley and guest-stars Isla Blair, Wendy Craig and Mark Elstob.

River Song decides to investigate a temporal anomaly after a Luna University expedition makes some odd discoveries in an old Earth house – pages of her own diary with an inscrutable riddle written across them. However, her investigation goes badly wrong when she's transported into the past of the house and becomes trapped in it. It's the home of the Mortimers and, with a limited ability to travel back and forth in time across 80 years and multiple generations, she finds herself witnessing key moments in the family's history...

Friend of the Family is available from *bigfinish.com* priced £24.99 (CD and digital) and £19.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

Who did Isla Blair play in *Doctor Who* in 1983?
A) Captain Wrack in *Enlightenment*
B) Lady Isabella in *The King's Demons*
C) Chancellor Flavia in *The Five Doctors*

DOCTOR WHO ANNUAL 2023
HARDBACK BOOK

'The Official 60th Anniversary Annual 2023', as its cover proudly states, celebrates the Doctors in all their incarnations, from the First to the Thirteenth, plus the Fugitive and War Doctors.

Written by Paul Lang, the book is aimed at younger readers and contains features, games and activities, including *The (Almost) Complete History of the* Doctor, a look back at the friends and foes 'Team TARDIS' encountered in *Flux* (2021) and the 2022 Specials, and an illustrated version of the short story *Clara Oswald and the Enchanted Forest*.

DOCTOR WHO
THE OFFICIAL
60TH ANNIVERSARY
ANNUAL
2023

The Doctor Who Annual 2023, published by Penguin, is available now in bookshops and from online retailers, RRP £6.99. Answer the following question correctly, and you could win one of **FIVE** copies we have to give away:

The very first *Doctor Who* annual, published in 1965, contained stories featuring which monsters?
A) Daleks and Cybermen **B)** Zarbi and Voord
C) Yeti and Ice Warriors

THE DEAD STAR AUDIOBOOK

The Dead Star, a Second Doctor adventure written by Kate Orman, is a new release in the *Audio Novels* series from Big Finish. With a running time of six hours, the story is narrated by Michael Troughton.

It's 1968, and the Earth has one month to live. The Doctor and his companions, Ben and Polly, race to escape a lifeless London. But, as the city folds in on itself, there's a warning of a far greater danger. Someone has misused terrifyingly advanced technology to make Earth the target of a primordial black hole – a tiny, invisible world-killer. Struggling to avert the catastrophe, the Doctor must send his companions on dangerous undercover missions. Can the Doctor and his friends prevent planet Earth being erased from space and time?

DOCTOR WHO
THE DEAD STAR

The Dead Star is available from *bigfinish.com* as a digital download, price £17.99. If you'd like to be one of **FIVE** readers who'll be getting a copy, just provide us with the correct answer to the following question:

What were Ben and Polly's occupations?
A Ben was a sailor and Polly was a secretary
B Ben was a soldier and Polly was a scientist
C Ben was a spy and Polly was a surgeon

TERMS AND CONDITIONS The competitions open on Thursday 5 January 2023 and close at 23.59 on Wednesday 1 February 2023. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

OTHER WORLDS

Your essential guide to the expanded *Doctor Who* universe – on audio, in print and more.

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Available from *bigfinish.com*

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The Third Doctor Adventures: The Return of Jo Jones
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DOCTOR WHO
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DOCTOR WHO
SHORT TRIPS · VOLUME 12

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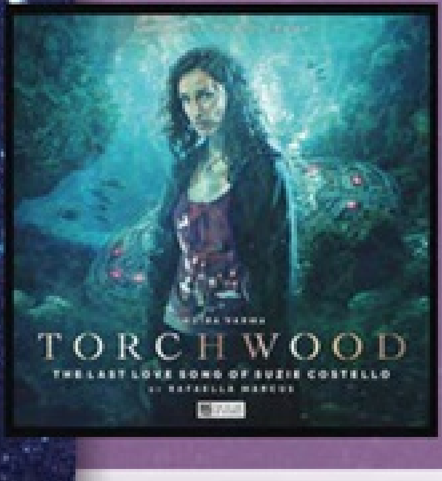


Short Trips: Volume 12
(previewed next issue)

Torchwood: The Last Love Song of Suzie Costello
£10.99 (CD plus digital), £8.99 (digital only)

Jo Must Go On

Decades after she resigned as his assistant, Josephine Jones (née Grant) finds herself reunited with her former UNIT colleague Dr John Smith...

Tim Treloar has ten volumes of *The Third Doctor Adventures* under his belt, but his performance in the title role made famous by Jon Pertwee continues to evolve.

Above: Clyde (Daniel Anthony), Rani (Anjli Mohindra), Jo (Katy Manning), Sarah (Elisabeth Sladen) and Santiago (Finn Jones) in *The Sarah Jane Adventures* story *Death of the Doctor* (2010).

Right: Jo, her fiancé Clifford Jones (Stewart Bevan) and the Doctor (Jon Pertwee) in *The Green Death* (1973).

"It's a learning curve," he says. "For instance, in the last things we recorded, I was trying to look at his lower register and speed of delivery, and his calm. Whereas before, I've been more into the action stuff, and the whimsical reminiscences and whatnot. I'm trying to find different things with him, and I find something new every time I do it.

"I'm not delivering a Jon Pertwee impression," he emphasises.

"I'm delivering an essence of the Third Doctor. By no means do I go into the studio in any way complacent, or completely confident that I can deliver. It's always like doing my first job, and I still prepare the same way. It's never something that you can settle on, in terms of the performance."

February sees Tim's Doctor return for three new adventures, with Katy Manning reprising her TV role as companion Jo. "The relationship Katy and I have in the studio is so tight," says Tim. "Even if she's not in a particular scene, she'll sometimes stay in the studio because she likes to listen. I still look to her for approval, and I probably always will. I'll say, 'Was that okay?', and she'll nod – and I'll know, in a nod, whether I can do better or not. I have complete faith in her faith in me. So that's a great relationship to have."

This time round, Katy is playing Jo Jones rather than Jo Grant – the present-day version of the character, glimpsed most recently in 2022's *The Power of the Doctor*. "She's now the older Jo, who's come into her own," says Tim. "There are points where she can push back more on the Doctor than she would have done when she was in her youth, because she's lived a life. I think the Doctor knows that, and appreciates and welcomes that."

Felicia Barker is one of the writers behind the Doctor and Jo's reunion. "I rewatched *Death of the Doctor* to remind myself how she'd been portrayed on TV," Felicia says, referencing the 2010 story from *The Sarah Jane Adventures* that first established the older Jo. "She's massively larger than life, filling a room, and she will tell you what she thinks; she has no qualms about speaking truth to power. But also, she will be everybody's grandma. Even if she doesn't like you, even if you're the villain, she'll still take on a 'grandma' tone to you! And you feel like, no matter what you've done, she might still give you a sweetie if you're nice.

"She's in a position now where she really would understand who the Doctor was to her when they were first travelling together," Felicia continues. "She was very much under his wing, and he was a very protective and parental influence. She's now raised children of her own, and had a life where she was trotting around the globe – going down a waterfall in a barrel and things! The responsibilities of having a lifestyle like that while having dependents... She, now, is going to have a perspective on what the Doctor had to be to her when she was the companion way back then."

At one point, Felicia considered exploring these ideas about family directly. "I suggested actually having one of Jo's children in it," she explains. "Heather [Challands, the producer] felt that it would reduce the amount of time we spent seeing how Jo had changed, and how her relationship with the Doctor had changed. But the overall shape of the story she very much liked, and the themes all resonated. So I took the core elements I would have explored there, and built parental relationships in the guest cast that would carry some of those themes. That allowed Jo and the Doctor to still reflect on them."

> "The relationship Katy and I have in the studio is so tight." **TIM TRELOAR**

THE THIRD DOCTOR ADVENTURES

The Return of Jo Jones

starring **Tim Treloar** as the Doctor
and **Katy Manning** as Jo Jones

Supernature
by **Matt Fitton**
After a spate of terrifying bird attacks, Jo Jones is called to the Isle of Wight by an old friend.

The Conservitors
by **Lizzie Hopley**
Jo Jones travels with the Doctor to the planet Viltris in the 49th century.

The Iron Shore
by **Felicia Barker**
On the seafaring planet Mercator, the Doctor and Jo encounter Callis, a 'cursed man'.

The slightly different Doctor-companion dynamic in *The Return of Jo Jones* was a new experience for Tim, who's used to recreating those relationships exactly as they were on screen. "Suddenly you could take a step away from the 1970s and play it more modern, but still with the feeling of the 70s Doctor behind it," he says. "It did give a kind of freedom. He was a much less patronising and parochial character, dare I say it, with an older Jo, because she pushed back at him. She's had her own experiences in life, and her own suffering, so it did make a difference.

"But once they got down to work," he adds, "to decide how they were going to solve whatever issue they needed to solve in each of the stories, they become like their former selves: companions to each other."

DAN TOSTEVIN

Top: Ian (William Russell), Dan (John Bishop) and Jo (Katy Manning) meet in *The Power of the Doctor* (2022).

Left: Katy Manning and Tim Treloar play Jo Jones and the Third Doctor.

Suzie Costello

February's *Torchwood* solo adventure sees the most untrustworthy member of Captain Jack's team finding love in a cold climate.

> "We get to learn more about the person she used to be." INDIRA VARMA

Who is she? The second-in-command at Torchwood Three in Cardiff, specialising in weaponry and hardware. Suzie was recruited by Captain Jack Harkness and is just as adept with a computer as she is with a blow torch. She loves her job but is disappointed that the only alien life her team have dealt with is horrific and destructive.

First appearance? *Torchwood: Everything Changes* (2006). Suzie (played by Indira Varma) helped Owen Harper (Burn Gorman) and Toshiko Sato (Naoko Mori) to capture a Weevil at Cardiff Royal Infirmary during the team's experiments with an alien resurrection gauntlet. Unknown to the others, she'd become obsessed by the gauntlet's power to briefly bring dead people back to life. Since it worked best on the recently deceased victims of violent trauma, she murdered Sarah Pallister, Rani Ghosh and John Tucker to provide the team with test subjects, convincing herself that the end justified the means.

Did she get away with it? It's not as simple as that, I'm afraid. When she realised she was about to be rumbled by PC Gwen Cooper (Eve Myles), she set up an elaborate getaway plan and then killed herself. In *They Keep Killing Suzie* (2006), we learned that she'd engineered more murders to force her former colleagues to resurrect her with the gauntlet. This time, the gauntlet's power kept Suzie alive indefinitely by draining Gwen's lifeforce, but she was finally killed when Tosh destroyed the gauntlet, thereby breaking Suzie's link with Gwen.

And that was the last we saw of her? Saw, yes, but since then she's had further adventures of her own in several *Torchwood* audio dramas – *Moving Target* (2016), *Sync* (2019) and now *The Last Love Song of Suzie Costello*. These are stories set before the events of *Everything Changes*, so we get to learn more about the person she used to be before she was corrupted by the resurrection gauntlet.

Didn't she come back to life again after the Torchwood Hub was destroyed? Ah, yes. You can read about that in the *Torchwood* novel *Long Time Dead*. It turned out that Suzie had some alien tech inside her that resurrected her for a second time after the events of *Children of Earth: Day One* (2009). Look away now if you don't want to know the ending, but she went on another killing rampage before finally getting blown to pieces by a bomb in the ruins of the Hub. And there's no coming back from that. Maybe.

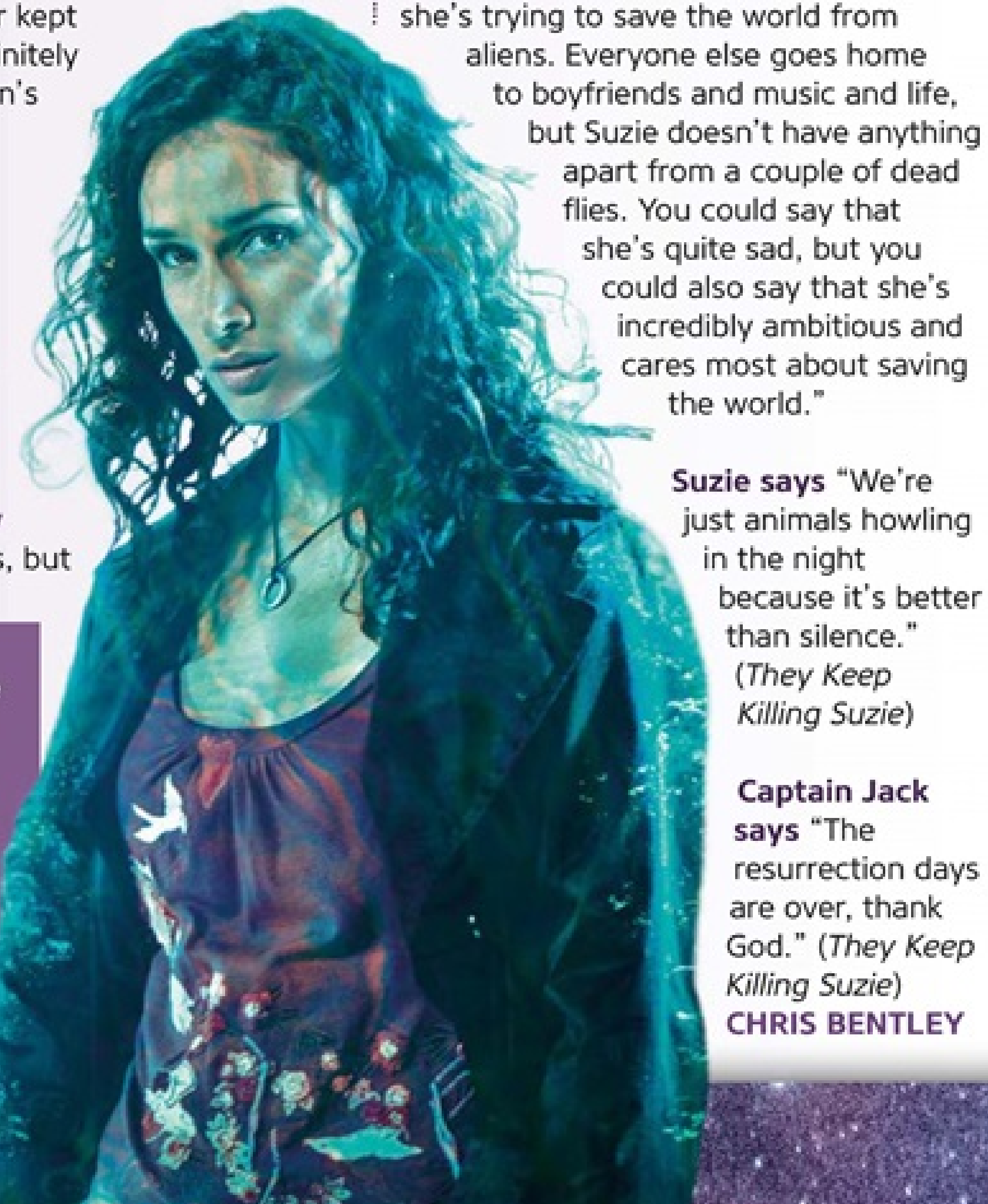
Where do I know Indira Varma from? She was Prince Oberyn's lover Ellaria Sand in *Game of Thrones* (2014-17) and imperial officer turned defector Tala Durith in *Obi-Wan Kenobi* (2022). But you might also have seen her with David Tennant in the 2005 remake of *The Quatermass Experiment*, with Matt Smith in the short-lived detective series *Moses Jones* (2009), and with Peter Capaldi in the recent National Theatre production of *The Seagull* (Harold Pinter Theatre, 2022).

So is the pre-gauntlet Suzie someone I want to spend an hour with? Indira thinks so. "Suzie sees herself as being the one who's the least frivolous," she says. "She hasn't got time for stupid little jokes and things like that because she's trying to save the world from aliens. Everyone else goes home to boyfriends and music and life, but Suzie doesn't have anything apart from a couple of dead flies. You could say that she's quite sad, but you could also say that she's incredibly ambitious and cares most about saving the world."

Suzie says "We're just animals howling in the night because it's better than silence." (*They Keep Killing Suzie*)

Captain Jack says "The resurrection days are over, thank God." (*They Keep Killing Suzie*)

CHRIS BENTLEY



TORCHWOOD

The Last Love Song of Suzie Costello

by **Rafaella Marcus**

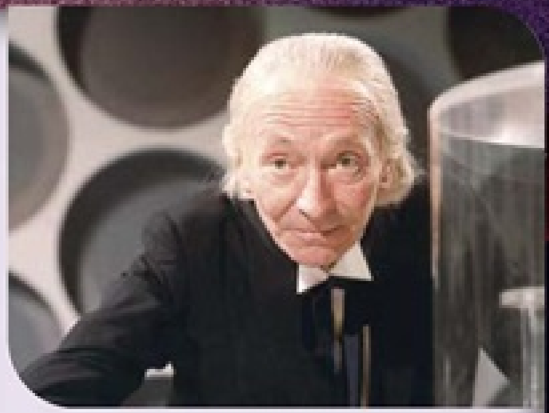
starring **Indira Varma** as Suzie Costello

Suzie Costello investigates a crashed spaceship on the seabed of the North Atlantic Ocean.

Top: Cast members Indira Varma, Danielle Kassarate, James Backway and Steven Kavuma.

Right: Indira as Suzie Costello, from Sean Longmore's cover art for *The Last Love Song of Suzie Costello.*

Stephen Noonan



Five minutes with the latest actor to play the First Doctor...

Hello Stephen! How did it feel as both an experienced actor and *Doctor Who* fan to be offered this role by Big Finish?
There's a strange cognitive dissonance of how fantastic it is to be offered the part, combined with anxiety and trepidation. You're attempting to do justice to the very first Doctor, William Hartnell. He is the most loved, cherished and protected icon in the *Doctor Who* universe – quite rightly, because he invented the part. But you're not just following Hartnell, you're following Richard Hurndall and David Bradley, esteemed actors both. So I had tremendous anxiety about stepping into those very large shoes.

How did you approach your interpretation of the First Doctor?
It's one thing to capture the way he said a particular line, but it's another creating a characterisation with new scripts. You're in that limbo between impression and characterisation. This is a voice that fans know better than their own parents', but you have to make it an organic character in itself. My overriding thought was, "I don't know if I can do this to my own satisfaction!"

Did anything surprise you in your preparation and research?
If you hear an interview with Patrick Troughton, for example, it's the same voice as the Doctor. Tom Baker *is* the Doctor! Whereas Hartnell – and there are only a handful of interviews that exist – has a completely different voice. It's difficult to believe it's the same person. That was fascinating. He has quite a cockney accent underneath it; he was working from that voice up to the Doctor's. I spent time listening to his own voice and imagining how, as a character actor, he put the layers in. A friend who's an expert on theatre history dug out some recordings of Hartnell's early mentor, Sir Frank Benson, performing Shakespeare in the 1920s. You can hear where Hartnell perhaps incorporated some of the same vowel sounds and inflections. There's something wonderfully Victorian about the First Doctor.

> "There's something wonderfully Victorian about the First Doctor."

For these adventures, you're joined by Lauren Cornelius, who takes over the role of Dodo Chaplet from the late Jackie Lane.
Lauren is such a great, spontaneous actor, and brilliant as Dodo. There's a wonderful way in which she responds to the 'Hartnellisms' I put in, and she's constantly improvising around that. Our relationship feels so alive and has this lovely overlapping quality, a sense of spontaneity as we're doing it that leads to a great rapport.

You recently attended the Chicago TARDIS convention. Did you enjoy that?
It was such a privilege to be there, spending a weekend talking with people who have the same enthusiasm as I do for *Doctor Who*. It was almost overwhelming to spend time with Wendy Padbury [Zoe] and Frazer Hines [Jamie]. To be with them for that time was probably one of the greatest pleasures of my life. I can't overestimate how wonderful that was.

How much do you enjoy the process of being in studio – and in the green room?
Nick Briggs as director is a master of the professional and the social. There's an atmosphere of fun and humour in both the green room and the studio. There's a paradox in that we work very hard and fast, yet there's a tremendously fun atmosphere. There's a cliché that says people work better when they're enjoying themselves. I can't imagine ever feeling, "Oh no, here we go again."
MARK WRIGHT

Top: William Hartnell as the Doctor.
Left: Stephen Noonan and Lauren Cornelius play the First Doctor and Dodo Chaplet.

THE FIRST DOCTOR ADVENTURES

The Demon Song
starring **Stephen Noonan** as the Doctor
and **Lauren Cornelius** as Dodo

The Demon Song
by **Bob Ayres**
guest-starring **Bhavnisha Parmar** as Archie
The Doctor detects a haunting melody on the streets of 2020s Camden, where people are going missing... including Dodo!

The Incherton Incident
by **Nicholas Briggs**
guest-starring **Rosie Baker** as Dr Lia Halloran
As Britain recovers from the Second World War, an alien force threatens total destruction.

Barbara Wright Moments

This month, Eleventh Doctor companion Valarie learns about 1960s time-travelling teacher Barbara. Writer **JAMES GOSS** presents highlights from Miss Wright's adventures.

SHE MADE THE DOCTOR GOOD

(*Inside the Spaceship*, 1964)

Lying, kidnapping and attempting murder – the First Doctor was problematic company. When he tried to throw Ian and Barbara into the void, Barbara snapped and called him "a stupid old man". Clearly the Doctor had never been spoken to like this before, and from that moment on he not only saw the value in her, he also started becoming the hero we know today.

SHE WAS AN ACTION HERO

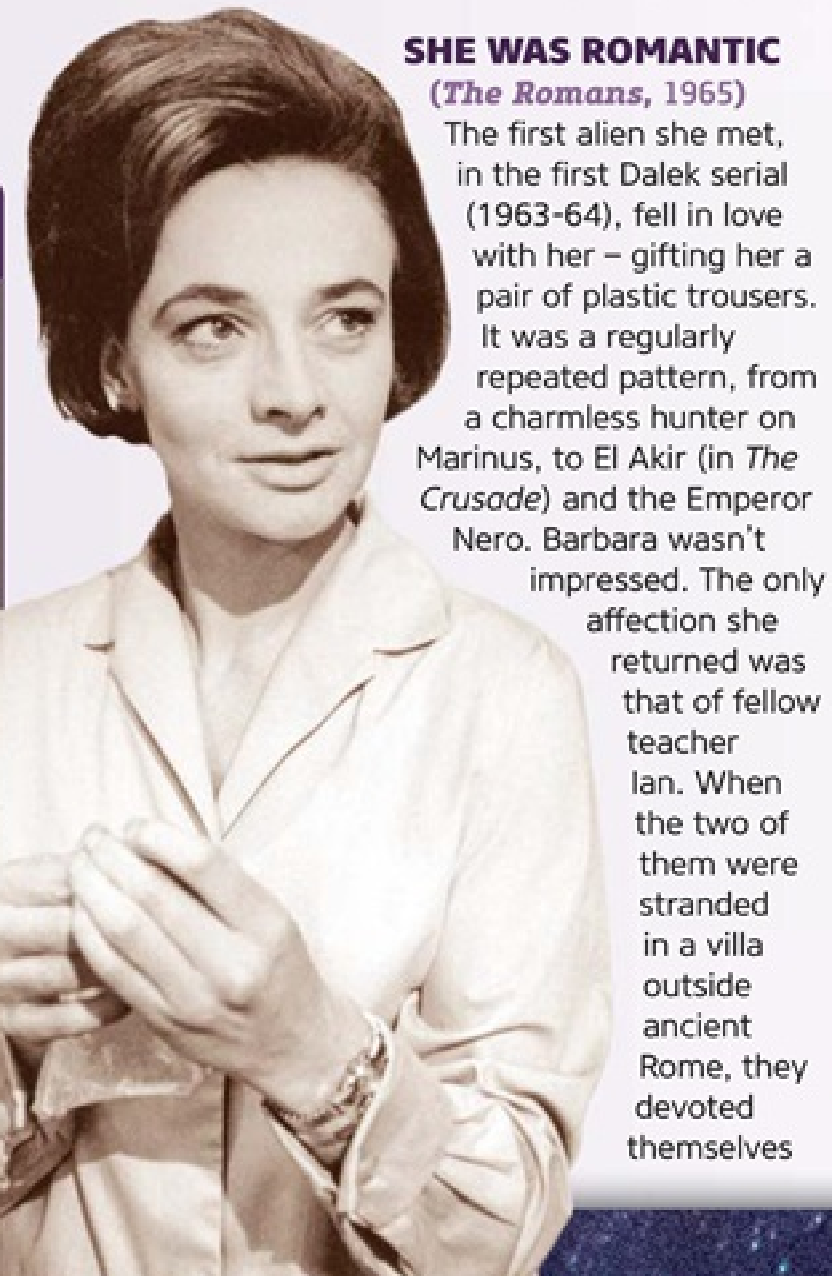
(*The Keys of Marinus*, 1964)

Outdoing *Die Hard*, Barbara took down an entire society singlehandedly. Bruce Willis did it barefoot with a machine gun, Barbara did it in rags with a water jug. When her friends were taken over by the Brains of Morphoton, rather than reason with them, Barbara smashed them in their jars. That's Barbara – always running into danger. In *100,000 BC* (aka *An Unearthly Child*, 1963) she charged into the TARDIS before Ian, in *The Dalek Invasion of Earth* (1964) she started a Roboman rebellion, and in *The Rescue* (1965) she accidentally blew up Vicki's pet dragon.

SHE WAS A FASHION ICON

(*The Dalek Invasion of Earth*, 1964)

Barbara was never afraid to look amazing. Her bouffant hairdo was as indestructible as the TARDIS. When chased through the ruins of Dalek-occupied London, her hair constantly reset itself to 'immaculate', sometimes between shots. It's little wonder her travelling companion, Jenny, donned a balaclava out of shame. Whether possessed on Vortis (*The Web Planet*, 1965), visiting 12th-century Palestine (*The Crusade*, 1965), or pretending to be the reincarnation of a goddess (*The Aztecs*, 1964), Barbara did everything in style.



SHE WAS ROMANTIC

(*The Romans*, 1965)

The first alien she met, in the first Dalek serial (1963-64), fell in love with her – gifting her a pair of plastic trousers. It was a regularly repeated pattern, from a charmless hunter on Marinus, to El Akir (in *The Crusade*) and the Emperor Nero. Barbara wasn't impressed. The only affection she returned was that of fellow teacher Ian. When the two of them were stranded in a villa outside ancient Rome, they devoted themselves to fine food and lounging. She even gave Ian a makeover. Barbara knew a fixer-upper when she saw one; just look what she did to the Doctor.

SHE WORE THE CARDIGAN OF DESTINY

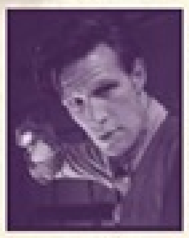
(*The Space Museum*, 1965)

"You cannot rewrite history, not one line." So the Doctor told Barbara when she tried to save Aztec society. She coolly dismissed the Doctor's advice and heroically failed. In *The Space Museum*, however, she succeeded. Jumping a track of time, the travellers realised they were doomed to spend eternity frozen in glass cases. While the rest of the crew grappled with destiny, Barbara worked out what was going on, then let Ian tear her cardigan apart to make a trail through the museum. From this point on, she knew they were going to be fine – her future self wore a cardigan.

SHE WAS THE DOCTOR'S FIRST FRIEND (*The Chase*, 1965)

When most people arrive on a planet with twin suns, they're likely to be startled. Barbara took the Doctor sunbathing. Having once posed as an Aztec goddess, it's no surprise that she was a sun worshipper. She even used her holiday above the Sense Sphere (in *The Sensorites* 1964) to acquire a lovely tan. Barbara was the only companion to sunbathe with the Doctor. She was also the first to tease him, spending the afternoon sharing jokes about his awful singing. No wonder he missed her when she left.

THE DOCTOR CHRONICLES: THE ELEVENTH DOCTOR



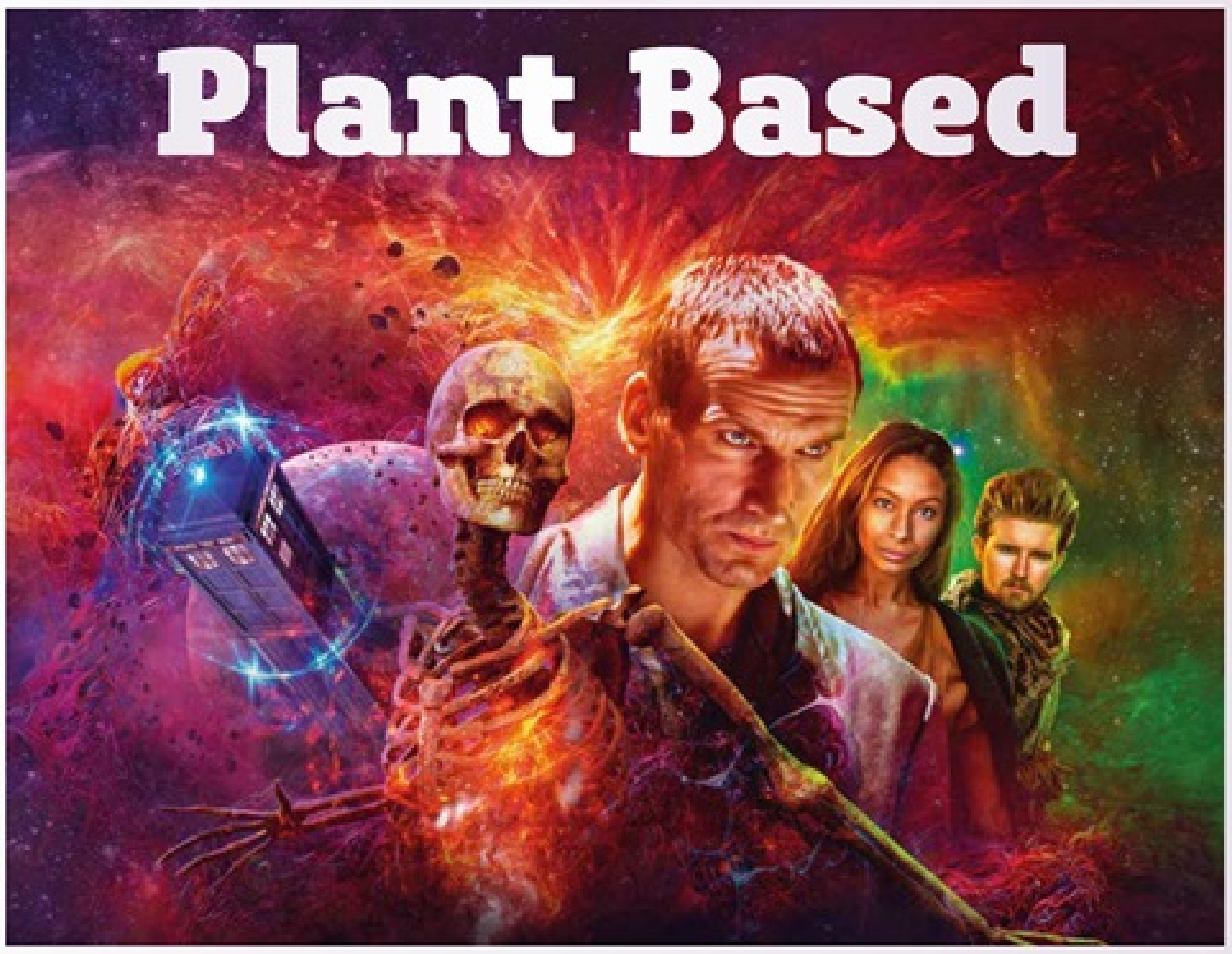
All of Time and Space
starring **Jacob Dudman** as the Doctor and **Safiyya Ingar** as Valarie

All of Time and Space
by **Ellery Quest**
It's a good concept for a show – but what's so dangerous about Doctor Who?

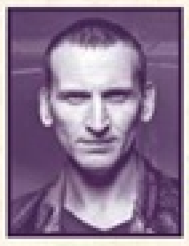
The Yearn
by **Angus Dunican**
The Doctor and Valarie encounter the bunker-bound people of Medrūth.

Curiosity Shop
by **James Goss**
Junkyard owner Mr Foreman is visited by a woman desperate to be reunited with mysterious time-traveller Barbara.

Plant Based



THE NINTH DOCTOR ADVENTURES



Shades of Fear

starring **Christopher Eccleston** as the Doctor

The Colour of Terror

by **Lizzie Hopley**
guest-starring **Frank Skinner** as Pete
and **Susan Penhaligon** as Mrs Bevell

The Doctor assembles a motley band to do battle with the colour red!

The Blooming Menace

by **James Kettle**

The chaps of the Fellows Club are all besotted... by giant flowers, bizarrely.

Red Darkness

by **Roy Gill**

The Vashta Nerada are closing in on a colony world, and they're not alone.

Fear can take form in the dark, as a colour... even as outsized flowers. That's the idea that the links the plays in the next trilogy of *Ninth Doctor Adventures* – in which actor, comedian and unabashed *Doctor Who* fan Frank Skinner finds himself immersed in the world of his favourite programme once again. He's not in his TV role as engineer Perkins, from 2014's *Mummy on the Orient Express*, though – so who's he playing?

"It was really weird," admits Lizzie Hopley, who opens the set with *The Colour of Terror*. "I originally called the character 'Frank', but I hadn't thought of Frank Skinner. As I was writing it, we changed where it was set to the Midlands, and suddenly he started to speak like Frank Skinner in my head. I thought, 'I know that voice!' It was like, 'No one else can play this part. I've written it for Frank Skinner without even realising it.'"

Lizzie changed the character's name to Pete, the part was offered to Frank, and he accepted. "I was lucky enough to hear them record some of it," Lizzie says. "I heard him and Christopher Eccleston chatting together, and how delighted they were to meet each other – and I was so happy. Pete is not fazed by time travel, the Doctor, or the TARDIS. He's just like, 'I've seen a lot of things in my life. Let's just go with it.'"

The second story, *The Blooming Menace*, is written by James Kettle. "*Doctor Who* draws so deeply on English storytelling, from medieval ballads to contemporary TV genres," says James. "So I'm often thinking, 'What sort of stories can *I* draw on, to make something new out of?' For me, it's never about doing a pastiche of one thing so much as speed-dating two or three different sorts of stories, and seeing what new thing they produce.

"With *The Blooming Menace*, I was drawing on what I was reading at the time, and I was very deep into PG Wodehouse and John Wyndham – these two very distinctive, mid-20th-century English writers that tell very different sorts of stories. So the starting point was, 'Let's take a PG Wodehouse gentlemen's club – the kind of place that Lord Emsworth or Bertie Wooster would be a member of – and throw a John Wyndham alien invasion into that mix...'"

> "I thought, 'I know that voice... I've written it for Frank Skinner without even realising it.'"
> LIZZIE HOPLEY

The collection concludes with Roy Gill's *Red Darkness*, which features actor (and *Doctor Who* YouTuber) Adam Martyn as a teenager called Callen Lennox.

"Christopher Eccleston is just magic to work with," says Adam. "Getting to call him 'Doctor' was very surreal! If you'd have told nine-year-old Adam in 2005, 'That guy on the telly, you'll be working with him one day,' I think he would have been lost for words. It was really, really special."

Callen, like Adam, is partially sighted. "He's very capable, and he's very intelligent," says Adam. "He can be a bit shirty when people try to say, 'You can't do that.' I remember, growing up, you had a few people who'd say, 'Adam, you shouldn't really be doing this, because your eyes aren't good enough.' I know a lot of that comes from a good place in people – they're trying to look out for you – but I think it very easily can devolve into being a bit patronising. Callen reacts very strongly to that. He feels that he can tackle any situation you throw at him, regardless of his eyesight. When he meets the Doctor, he meets someone who sees that he's just like anybody else."

The story's heavier scenes were Adam's favourites to play. "As teenagers, sometimes we're very withdrawn with our emotions; we feel like we have to appear a certain way or act a certain way," he says. "The moments where he does have to open up and let his emotions pour out were the most fun." **DAN TOSTEVIN**

Top: Caroline Tankersley's cover art for *Shades of Fear*.

Left: Frank Skinner and Christopher Eccleston.

Above inset: Adam Martyn.

The DWM Christmas Quiz The Answers

Here's **EDDIE ROBSON** with the answers to last issue's Christmas quiz...

1) The Devil's Hump, in *The Dæmons*.
2) The planet Earth, in the 1996 TV movie.
3) Three.
4) Lord Byron, in *The Haunting of Villa Diodati*.
5) Crusader Tours.
6) Blackbeard, in *The Mind Robber*.
7) Beta Darts.
8) One thousand feet.
9) *Slipback*.
10) Henry Avery, in *The Curse of the Black Spot*.
11) Samuel Pike, in *The Smugglers*.
12) Captain Kaliko, in *The Infinite Quest*.
13) Captain Wrack, in *Enlightenment*.
14) Cathay.
15) The Festival of Ghana, in *The Chase*. No, we don't know why either.
16) Hokkien.
17) Monarch, in *Four to Doomsday*.
18) To leave a message for River Song on a vase, in *The Angels Take Manhattan*.
19) Siberia, in *Resolution*.
20) Captain Sorin, in *The Curse of Fenric*.
21) *The Invasion*.
22) 1983, in *Cold War*.
23) *Orphan 55* – the Tranquillity Spa is built in what used to be Siberia.
24-33) The top ten in full. A point for each one you named correctly. You don't get a point for *The Power of the Doctor*, but you do if you got all ten in the correct order.
The Five Doctors – 90m 23s.
The Power of the Doctor – 87m 40s.
The 1996 TV movie – 85m 39s (the US broadcast was longer due to the difference between NTSC and PAL systems).
The Day of the Doctor – 76m 31s.
Deep Breath – 76m 23s.
The End of Time Part Two – 72m 37s.
Voyage of the Damned – 71m 52s.
Revolution of the Daleks – 71m 24s.
The Timeless Children – 65m 44s.
The Eleventh Hour – 64m 28s.
34) *Planet of the Spiders*.
35) *The War Games*.
36) *The Stones of Blood*.
37) *Silver Nemesis*.
38) *Planet of the Dead*.
39) *Flatline*.
40) Melanie Bush.
41) Graham O'Brien.
42) Ace.
43) Inston-Lee Vinder.
44) Jo Grant.
45) Kate Stewart.
46) Tegan Jovanka.
47) Ian Chesterton.
48-52) We'll accept any of the following: the Fourth Doctor's scarf, the Fifth Doctor's celery, the Seventh Doctor's pullover, one of the Tenth Doctor's many ties, the Twelfth Doctor's shirt, the Thirteenth Doctor's coat, and the trousers worn by David Bradley's First Doctor. "I can't remember what the boots were," says Ray Holman, who put the outfit together, "they were either Jodie's or Matt Smith's." So we'll also accept either of those. (We think they're the Eleventh Doctor's.)

53) *The Keys of Marinus*.
54) *An Unearthly Child*, in 1981.
55) *Rose*, the day after its BBC One premiere in 2005.
56) *The Web of Fear* Episode 1, in 2004.
57) *The Enemy of the World*.
58) *Planet of the Dead*.
59) *Revolution of the Daleks*.
60) *The Dæmons*.
61) *The Aztecs* – specifically, the second and third episodes were recorded there.
62) *Horror of Fang Rock*.

63) *Asylum of the Daleks* – parts of it were shot at *Doctor Who*'s previous home of Upper Boat.
64) The Wimbledon men's final.
65) Seven – *The Woman Who Fell to Earth*, *Arachnids in the UK*, *Demons of the Punjab*, *Resolution*, *Spyfall*, *Can You Hear Me?*, *Revolution of the Daleks*.
66) Omega.
67) Craige Els, who also played Karvanista.
68) Jamie Magnus Stone (eight episodes).
69) *Praxeus* (Madagascar).
70) *Demons of the Punjab* (India).
71) *Spyfall* (Australia).
72) *Rosa* (USA).
73) *The Vanquishers* (Chile).
74) Nikki Wilson, **DWM** 580.
75) Paul Joyce, **DWM** 577.
76) Russell T Davies, **DWM** 574.
77) Juno Dawson, **DWM** 579.
78) Chris Chibnall, **DWM** 584.
79) Jeff Cummins, **DWM** 576.
80) Ray Holman, **DWM** 573.
81) Jill Curzon, **DWM** 578.
82) Matt Strevens, **DWM** 575.
83) Mandip Gill, **DWM** 583.
84) An OBE.
85) The *Examiner*.
86) He had Spanish flu.
87) Because Sylvia Noble thought they were naughty.
88) Sailor Sue. **DWM**

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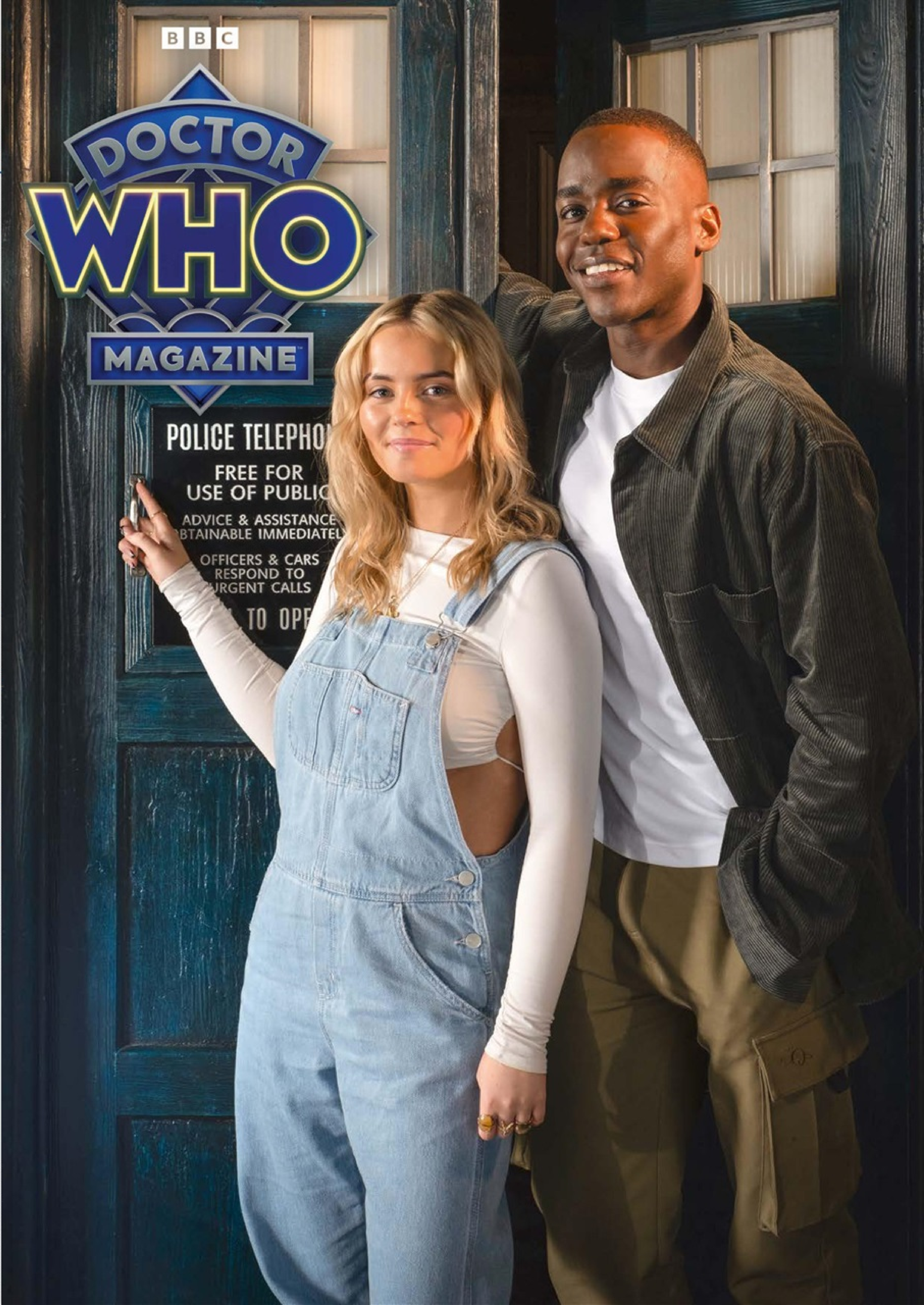
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